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PLUS, BROKEN SOCIAL SCENE & OF MONTREAL

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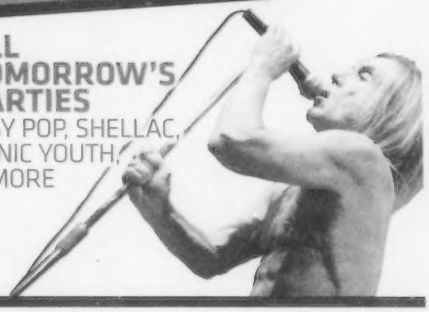

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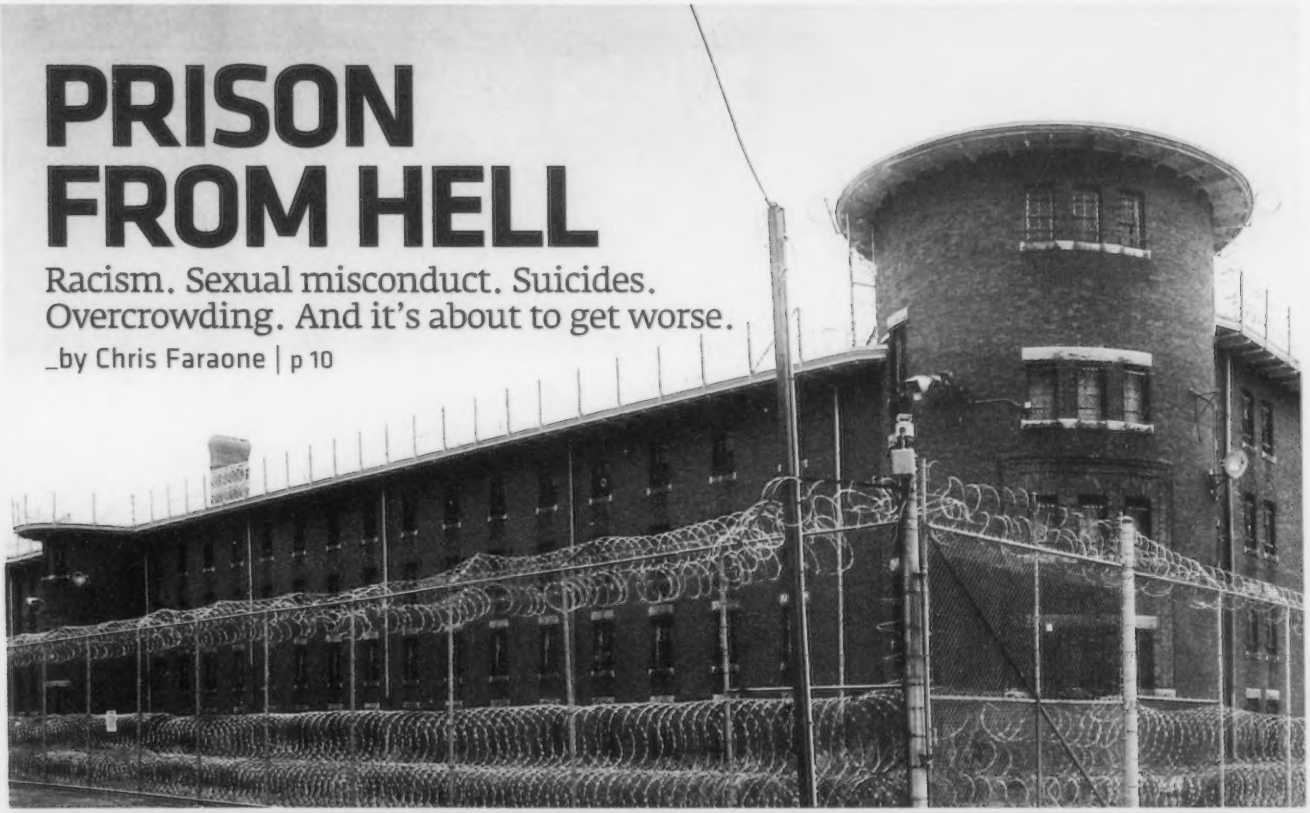

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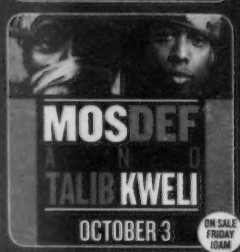

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SEPTEMBER 10, 2010

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ON THE COVER ● MAIN PHOTO BY MATT TEUTEN
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ONLINE EXCLUSIVES @ thePhoenix.com

MAD MEN LIVE CHAT! Was last week's the best episode ever? How can they possibly top *that*? And where do we go from here? Discuss all this and more in our weekly television live discussion. Join us Monday at 12:30 pm. at thePhoenix.com/madchat.

ZOMBIES! The Middle East was heaving with ghouls last week, as a special zombie installment of Throwed lurched into town. See it in all its entrail-chomping, ichor-dripping glory at thePhoenix.com/inpictures.

ALL TOMORROW'S PARTIES! Leave all the "Don't Look Back" to the pros. Wallow in the last weekend's face-melting Catskills rock melee, with exclusive live video of Shellac, Iggy Pop, the Breeders, Mudhoney, and Sonic Youth. That's at thePhoenix.com/onthedownload.

INDIE FILM! Gerry Peary swooped into the 34th Montreal World Film Festival, and returned with tales of films strange, wondrous, and criminally overlooked. Find his dispatch at thePhoenix.com/outsidetheframe.

LASER ORGY 500! Are you just gonna sit idly by, and let *Street Fighter II* beat *Portal* in our videogame battle? Vote for the top 500 games of all time at thephoenix.com/laserorgy500.

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Editorial

Bump has the skills and attitude to quickly turn the state auditor into a major factor for reform on Beacon Hill.

GROSSMAN FOR TREASURER

PLUS, BUMP FOR AUDITOR, D'ALESSANDRO FOR CONGRESS, AND MORE

There are two impressive candidates running for state treasurer in Tuesday's Democratic primary: Boston City Councilor Stephen Murphy, an elected official with a strong head for finance, and Steve Grossman, an accomplished businessman and substantial philanthropist long active in public life. We urge voters to choose **STEVE GROSSMAN**.

Grossman is a strong leader who worked mightily to transform his family's already established company into an even bigger success. He has fresh eyes and new ideas for managing the commonwealth's money. Witness his plan to put the state's checkbook online and his ideas about leveraging state deposits to help spur local lending and investment.

Grossman is a savvy and straight inside player who can be trusted to maintain ethical standards and promote transparency. Grossman's reputation for integrity led Bill Clinton to install him as Democratic National Committee chair, to clean up that organization following a series of fundraising scandals in the mid '90s.

Grossman has the standing and skill to navigate Beacon Hill's slippery corridors of power. And he has the smarts to tangle with the stone-cold operators who run the banks and investment houses on Wall and State streets.

But above all, Grossman is energetic. He is the candidate of exciting and new ideas and of rich and proven experience, and his activist view of the treasurer's office is what we need now. If he were to win in November, Grossman might just help transform how Massachusetts practices politics.

The commonwealth's auditor often toils unnoticed. But this year's candidates rightly argue that, in the right hands, the office can play a powerful oversight role, ensuring that tax money is spent properly and efficiently.

SUZANNE BUMP, former state representative and secretary of labor and workforce development, is a superb candidate to take the auditor's office in that direction. Bump's experience in and around state government have given her impressive insight into how it all works — and how it should work better.

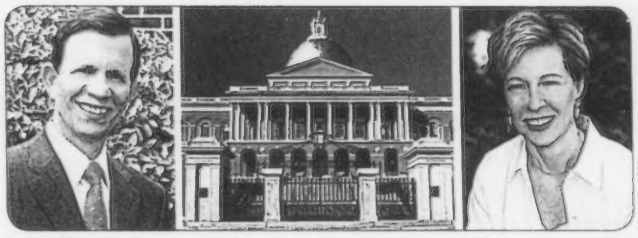
She has also demonstrated the independence voters should rightfully demand from their auditor. She stood firm against powerful interests as a state legislator, spearheading landmark workers-compensation reform, and she fought the bureaucracy to streamline and professionalize her cabinet department. Many of her proposals continue that trend.

Political newcomer Mike Lake shows terrific potential, but lacks the experience of running such a high-level office.

Bump, however, has the skills and attitude to quickly turn the state auditor into a major factor for reform on Beacon Hill.

In local primaries, the *Phoenix* makes the following endorsements:

For the state's ninth congressional district, first-time candidate **MAC D'ALESSANDRO** has demonstrated an impressive understanding of the issues, to go along with stalwart progressive instincts. While staunchly pro-life, incumbent Stephen Lynch is not the rabid conservative some make him out to be. Lynch has been a steady supporter of gay rights, and a true fighter for economic justice and corporate oversight. But Lynch is pro-war and anti-health care and voted against the economic stimulus. D'Alessandro, a political organizer for the Service Employees International Union, would continue the best of Lynch's battles, while better representing Boston-area voters.



Grossman Bump

BUDDY DUNCAN

In her first two years in office, State Senator **SONIA CHANG-DIAZ** has proven herself as a smart, savvy operator, and a hard-working advocate for her district. She has even stood up to her party leadership — on casinos, for instance, which she adamantly opposed despite the Senate president's strong support. Challenger Hassan Williams seems impressive, but Chang-Diaz is off to too strong a start to cut short her Senate career.

Earlier this year, voters in portions of Boston and several neighboring communities chose Sal DiDomenico in the special election to replace Anthony Galluccio. DiDomenico has shown himself to be a fine state senator; however, we continue to believe, as we did before, that **TIM FLAHERTY** would do better. Flaherty has the drive to help force real change in the Senate.

In state representative races, former Jack Hart aide **NICK COLLINS** has the experience and knowledge to stand apart from a crowded field to replace Brian Wallace; **CARLOS HENRIQUEZ**, board president of the Dudley Street Neighborhood Initiative, is likewise the cream of the crop hoping to succeed Marie St. Fleur; and **KAREN PAYNE**, president of the Boston NAACP, would be a tremendous advocate for the city's diverse needs and should get the nod to replace Willie Mae Allen. All three candidates would bring much-needed new energy to Boston's delegation.

Letters

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I honestly can't believe you think that vegan comfort food (see review of Pulse Café, Dining Out, July 30) would focus on vegetables. It's idiots like you who think vegans survive solely on vegetables as opposed to the same over-processed crap (sans animal products) that you meat eaters consume on a daily basis.

I've been vegan for almost 10 years. You know what comfort food would consist of for me? A riblets sandwich, microwaved, on a cheap 50-cent hoagie roll. No vegetables.

Buffalo Bites at the Pulse Café

MELISSA DISTRONI

It's your stupid, closed-minded assumptions that keep you so far removed, and even further from understanding any other reality but your own.

If I ever meet you and hear your ignorant and misinformed arguments on a vegan diet, I swear I'm going to punch you right in the face.

Thanks for writing a stupid article written for meat eaters (by a boring meat eater) on a restaurant focused on comfort food for vegans (and probably prepared by vegans, too). You don't know what you're talking about. But hey, your pompous attitude really filled the word-count requirement.

Oh, and no TVs in the restaurant? It's okay, I understand, I'd rather watch TV than try to hold a conversation with you as well.

J.P. BEVINS
BOSTON

MARCHING TOWARD FASCISM?

Chris Faraone's vivid and scary account of Glenn Beck's march on Washington (see "Beck and Call," September 3) indirectly brings to mind something many of us know but dare not say publicly: namely, that there is in this land a mass movement of the far right that comes fairly close to fascism. A broad coalition of libertarians, New Deal haters, Ayn Rand worshippers, confederate nostalgists, old-fashioned racists, and Fox News watchers, plus gun lovers, militarists, religious fundamentalists, anti-environmentalists, climate-change deniers, gay bashers, xenophobes, resentful loners, sloganeering ideologues, and all-around ignoramuses and crackpots has jelled as a force and is constantly expanding.

Short of a military coup, these neo-fascists will stop at nothing in their bid for control. How far they can go is anybody's guess, and they'll probably be around for much of our lifetime. Kudos for an excellent and prescient report.

G.H. BELL
WILLIAMSTOWN

This Just In

REALITY CHECK

_BY DAVID SIPRESS

We have a question, Your Honor — what's the difference between right and wrong?

Awoooooooooo

Werewolves of Saugus

DEREK KOUYOUMJIAN

I touched the Hunky Werewolf. It couldn't be helped. Joe Manganiello, the dreamboat who plays Alcide on *True Blood*, has biceps so magnificent that they should be rendered in bas relief with the finest marble. They would not be out of place as relics in a medieval Catholic church in a dusty Umbrian village. The biceps exude a pull so strong as to be almost tidal. It would come as no surprise if, underneath the tight, long-sleeved T-shirt he wore on the night we met, his arms were bruised from the desperate squeezes of otherwise sensible reporters reduced to googly-eyed zombies by the sight and promise of those incredible guns.

Manganiello alighted on Estate last Saturday to promote *True Blood*; the season finale airs Sunday. Desultory industry types milled around the VIP room, picking absently at *True Blood*–embossed pens, markers, and tins filled with cinnamon-flavored mints. Perhaps the foul-tasting cocktails, made with HBO-licensed blood-orange soda Tru Blood, had distressed them. Whatever the reason for their docility, nobody rushed Manganiello when he arrived with costar Rutina Wesley.

Manganiello's character, introduced this season, has endured a number of Herculean challenges in his brief time on the show. He lost his fiancée, Debbie, to the ravages of vampire-blood addiction and her subsequent defection to a wolf pack under the sway of a megalomaniacal vampire with Nazi ties. He had to lock her in a dungeon!

Equally compelling was Alcide's role as a particularly substantive shoulder for Sookie Stackhouse to cry on — boyfriend Vampire Bill abandoned her, then attempted to eat her in the back of a panel van. The tender scenes of Alcide nursing Sookie must have accounted for my overwhelming wish for Estate's VIP room to catch fire. I'm fully convinced Manganiello would have lifted me into the air and cradled me as he ran to safety.

During our brief time together, I learned that Manganiello, whose Boston accent is barely discernable, grew up in Somerville. He enthused about his last visit to a favorite childhood haunt in Saugus. "Kowloon is awesome," he said of the Route 1 landmark. "I went there a month ago with my dad and my girlfriend. The manager comped our whole meal and put our picture on the wall."

But the life of a hunky werewolf isn't all restaurant-based adulation. "A fan at Comicon had heard that wolf saliva healed wounds," he said. "She asked me to lick her. Security got her out of there." His life has become fraught with random harassment. "The FedEx guy jumped off his truck and wanted a picture," he said. "There's a lot of weirdos."

It was around this time that my hand first grazed his bicep — the left one — in a sympathetic pat. I could scarcely believe what I was feeling. The consistency was unlike any arm I had ever felt, so impressive was its musculature. The next pat evolved into a squeeze; I squeezed twice more. Manganiello politely excused himself and disappeared into the crowd.

I turned to Rutina Wesley, but a publicist whisked her away. I didn't have a chance to ask her how she manages to make her character, Tara, so scandalously irritating. I'll never know the logistics of my favorite recent scene, in which Tara runs through the woods in a Victorian nightgown with an angry werewolf at her heels. I'll never know if her refusal to submit to full-frontal affects her take-home pay, or if graduating from Julliard in any way prepared her for her portrayal of a vampire-rape survivor.

While these answers are forever lost to the ages, I'm happy to report that Wesley is tall, radiant, and has her very own set of well-defined arms. She seems even-keeled and pleasant — nothing like the miserable virago she plays on the show. (Note to self: it's called acting, even when it doesn't look like it.)

_Eugenia Williamson

Series of Tubes Dept.

EXPLORING TWITTER: BEST THING SINCE CB RADIO @140 CHARACTER CONFERENCE

Now that Kanye West's tweeted musings ("fur pillows are hard to actually sleep on") are considered newsworthy, and more people follow Lady Gaga's Twitter account than Barack Obama's, one has to wonder exactly what effect the real-time mass communication will ultimately have on our society — not to mention the media landscape. How do we roll with it, without getting rolled over? That's what both participants and attendees of the upcoming 140 Character Conference (which hits the Back Bay Events Center on September 14) hope to work through.

Created by Internet entrepreneur Jeff Pulver, the 140 Character Conference (or #140conf) is a creative forum for people at the forefront of the real-time media wave. The traveling conference, which kicked off in New York in 2009, has already made stops at Tel Aviv, New York, Los Angeles, and London on its way to Boston. In keeping with the theme of communication brevity, the 60 or so presenters plan to keep their panels to a slim 15 minutes, as they tackle such topics as "Crowdsourcing Cancer," "How We Raised a Barn with Bootstraps," and "Meet Meme, Date Meme."

Local social-media talent will include Adam Gaffin, founder and editor of blogger-run news site Universal Hub; Steve Garfield, founder of Boston Media Makers; self-dubbed "Digital Dad" C.C. Chapman; and even Amanda "Fucking" Palmer, who's jumping in on a music panel.

"One of the main things I love about the 140conf is that you can hear a little bit from a lot of people," Garfield tells me over e-mail.

Jeff Pulver

"It's just like Twitter in that respect."

For his part, Gaffin hopes to spread the gospel of insta-news during his panel. "My main message, I guess, is that Twitter has become a fascinating experiment in community journalism," he says. "One that mainstream reporters ignore at their peril." Gaffin, oddly, compares Twitter to CB radio "in its heyday," with respect to its ability to get info to the masses in real time. A tweet, he says, can "answer the single burning question that people ask on stuck subway trains or in traffic jams or as a pillar of smoke rises from the horizon: 'What the hell is going on?' "

_Alexandra Cavallo

Easy Riders

STORMING THE STREETS WITH THE MOPED ARMY

Friday night. It's the start of Moped Massacre II, a three-day-long, all-moped, all-metal, two-stroke-engine spectacle hosted by Boston's only moped gang, the kHz. We're standing outside a bowling alley in Davis Square, and I'm about to take off on my first foray into their world. The bike doesn't look like anything to hold onto. It's a heap of metal held together by hand-welded parts, and I'm about to propel myself down the back streets of Somerville at 40 mph. The engine sputters. I tug on my helmet straps for good measure, crank the handlebar clutch, and I'm off.

ERIN BALDASSARI

"The first time I rode, I was hooked," said Andy Lauzier, a kHz member and moped aficionado. "I always thought they were really lame, but then I got on one."

Riding with the Moped Army — a national online (and actual) community of moped heads broken up into regional branches, or "gangs" — it's easy to see the vehicle's appeal. At 100 miles to the gallon, these babies are no gas hogs. Massachusetts doesn't require a license or insurance to drive one, you can park on the sidewalk and blast by traffic in the bike lines. There's also an unofficial camaraderie between mopedists.

"We're pretty accepting of anyone with a moped, but to get invited on rides, you have to get into a gang," said kHz captain Josh Aigen. "Each gang operates as an independent state. Boston's is like the bastard step-child."

Only the second of its kind, last weekend's Moped Massacre II attracted over 60 devotees from as far away as Kentucky and Michigan, as well as central Massachusetts, New York, and elsewhere. They all came together to ride, talk shop, and drink cheap domestic beer.

For all the glory of ripping through downtown Boston and weaving between cars as passers-by gawk, camera phone in hand, the glamour starts to fall apart when your ride breaks down. Mopeds are usually relics found from the '70s that have been given a new life, and require constant maintenance.

For enthusiasts, though, that is the allure. "I like the idea of knowing what every part does," said Max Levy, a Boston kHz member. "There are still parts that are a mystery to me. But that's the beauty of having the shop — it gives you the courage to go beyond your means. If I was on my own, I might not be willing to tear my bike to pieces."

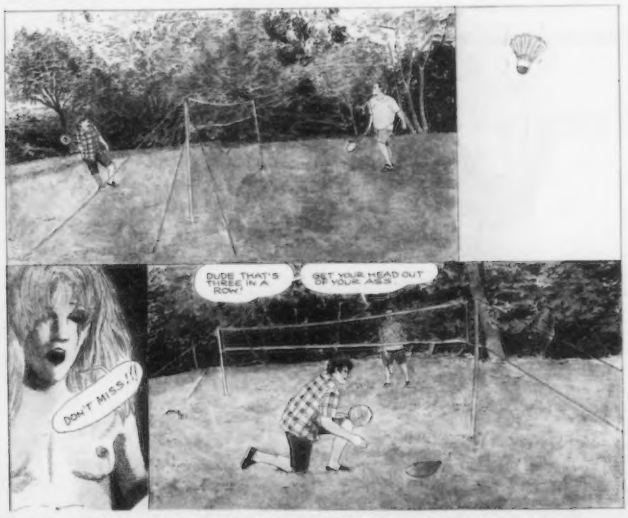
Shops like kHz's Allston garage — stocked with parts, know-how, and a genuine passion to soup-up the vintage vehicles — are watering holes in an otherwise barren desert. Rallies like this past weekend's bring the out-of-towners and help foster the larger national community.

"It's like a brotherhood," Christopher Henshaw, a kHz member said. "If you see someone on a moped breakdown, you don't have to know them, you just lend a hand."

"I remember breaking down the other day near the John Hancock building, so I called up a buddy of mine and he was right there with a tank of gas," said Aigen. "Those are the best of times, when you're in a bind and you know someone will be there for you. It's like a family."

_Erin Baldassari

FAILURE _BY KARL STEVENS KARLSTEVENSART@GMAIL.COM



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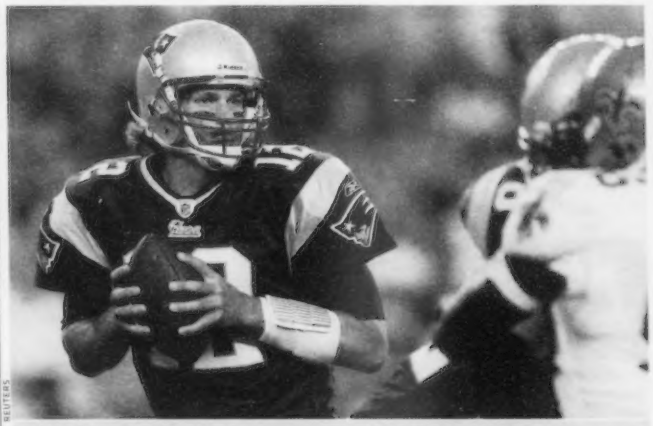
IN THEATERS SEPTEMBER 17

Sporting Eye

THE GOOD SOLDIER

TOM BRADY'S CONTRACT RENEGOTIATION COULD CHANGE THE TEAM – AND THE NFL – FOREVER

_BY PAUL FLANNERY



REUTERS

IN LIMBO Tom Brady's six-year contract with the Patriots ends this year, with no word on what will happen next.

For the first time since he became Tom Brady, the Patriots quarterback is going into a football season in the last year of his contract. This makes Brady like most of the sport's labor workforce, who operate from year to year on unguaranteed contracts — as Bill Belichick helpfully pointed out to the media last week.

On the other hand, most of the working stiffs in the NFL aren't married to Gisele or have three Super Bowl rings and an MVP award in their man purse.

Contract disputes are an annual rite of the NFL preseason, but this has never been an issue with Brady and the Pats because neither side has let it become one. In 2005, they tore up his contract and worked out a six-year agreement that A) paid the quarterback a pile of dough up front and B) was still below market value for a player at his level of awesome. That mutually beneficial arrangement is coming to an end and no one seems to know how it will play out.

Brady has always been portrayed as the good soldier, although that hasn't stopped him from voicing his displeasure from time to time. But with his career approaching its final act and his union facing a historic labor battle, the Patriots quarterback has found himself in the middle of much more than just a contract negotiation. It's a delicate balancing act involving his team, his union, and himself, and Brady's decision could fundamentally change the Patriots and the entire NFL.

In June, Yahoo's Michael Silver wrote that there was a "growing disconnect" between the quarterback and the team regarding a new deal, which sounded unduly ominous. Yet when training camp opened in late July, Brady was all kum-ba-yah about it. By mid August he was playing golf with owner Robert Kraft and a new deal seemed imminent.

And then, nothing. No deal, no back and forth in the press, not a thing about what the *Boston Globe*'s Albert Breer calls "the most important negotiation in the history of the franchise."

On the surface this is a no-brainer. Brady is 33 and two years removed from having his knee turned into spaghetti, but he is still regarded as one of the top three QBs in the game, along with Peyton Manning and Drew Brees. He loves the Pats and they love him.

But it's not that simple. The NFL's collective-bargaining agreement is up after this season and the owners are talking all kinds of crazy about shutting the sport down despite taking in $4 billion annually in TV money alone. The union naturally would prefer that a mega-star like Brady not take less for the good of the team this time around since it believes (rightly) that stars drive the financial parameters for all players.

Because of its unguaranteed contracts, high turnover, and risk of catastrophic injury, the NFL is inherently the most political of all the major sports. Its player's union, however, has generally been the weakest. In Brady — as well as Manning, who is also going through a protracted negotiation — they may finally have the right players to rally the troops around.

Brady is serving as the team's number-two union man and has been vocal about many of the issues surrounding the league. In this battle, however, few things will speak louder than inaction. ◉

Paul Flannery covers the Celtics for weei.com and teaches journalism at Boston University. He can be reached at pflannery@weei.com.

THE TALK OF *THE TOWN*

BEN AFFLECK'S GETAWAY DRIVERS GIVE US A TOUR

_BY CHRIS FARAONE

Owen Burke had been out of the joint for just six months when he got the call: someone wanted him to read for a part in Ben Affleck's blockbuster bank-heist flick *The Town*.

"Who the fuck is this?" he asked.

Burke barely remembered cutting the long queue for an open casting call at Charlestown High School, back when he had been released from South Bay Correctional Center. He was 19, coming off a six-month stint for "some ugly charges" he picked up as a minor, and he'd figured there was nothing to lose.

Fast forward to a sweltering September afternoon in the shadow of Fenway Park, where his mug will be projected on the Green Monster during this week's red-carpet premiere. At the age of 21, Burke finds himself starring in one of the fall's biggest films as Dez, the baby in a gang of bank-robbing Charlestown degenerates.

Casting like this is why Affleck's Boston films are so authentic that locals quote them. (Or maybe the mutterings of the vagrants at your sketchy corner pub just sound like *Gone Baby Gone* zingers.) Affleck, a Cambridge native, stacks his scenes with locals who know the landscape — so that Hollywood bigs like Jeremy Renner have ever-present role models for how to drop vowels and get reckless.

"There were a lot of motherfuckers who I never thought I'd see on a movie set," says Burke, "including me."

For *The Town*, actor/director Affleck has also brought back criminal-minded Boston rap heavyweight Slaine, a Southie-Roslindale native who made his film debut as coke dealer Bubba Rogowski in *Gone Baby Gone*. Like young Owen Burke, Slaine first wowed casting directors at an open audition. He returns to the big screen as a cocaine cowboy named Gloansy.

In *The Town*, Gloansy is the getaway driver in Affleck and Renner's crew. So it seemed appropriate to have Slaine roll us around for a tour of the town behind *The Town* — which is more than just a movie if you grew up a juvenile delinquent in the Hub.

PHOTOS BY MATT TEUTEN

ART IMITATES LIFE IMITATES ART, ETC. Local hooligans Owen Burke (above, left) and Slaine talk about playing local hooligans on screen for Ben Affleck's upcoming *The Town*.

CHARLESTOWN HIGH SCHOOL

Burke was looking for a solid job – or at least something to do – after his release from South Bay, when the casting call went down just across the street from his family's house on Elm Street in Charlestown.

"The line was all the way to the bridge," says Burke, "so I went home, and my father told me to go back and wait. But I didn't want to – I didn't think they'd pick anyone from around here."

He cut the queue by hopping in with a friend, read just a single line, and the rest was history. "It wasn't like I was going out for the role of my life," he says. "It's not like this was something I pursued."

OLD SULLY'S

When we walk into Old Sully's with Burke and Slaine, *The Town*'s trailer – including a glimpse of this small, time-machine watering hole, containing perhaps the last wall-to-ceiling phone booth in Massachusetts – is playing on a TV behind the bar. This is where the stickup crew in the film hangs – and where, in real life, Burke couldn't legally drink until after filming wrapped. Now of age, Burke has made several trips back to this old Charlestown standby, which fit the filmmakers' bill right down to the JFK shrine on the wall. "It would have probably been easier for them to shoot in a bar up the street where there's more room," says Slaine, "but they loved the way this looked."

Slaine says the Old Sully's scenes were the toughest to act in. "You can't drink alcohol on set," he says, "but you have to act like you're shitfaced." Fortunately, some of the Townie extras playing bar rats injected a little method acting: the locals hit on Blake Lively every time she strutted past in her hula-hoop earrings. After the crew finished a scene where Renner's character asks for drugs, one confused extra came over to offer the star a fix.

100 SALEM STREET, NORTH END

Before they could brandish lethal weapons at this laundromat that filmmakers had converted into a faux bank, select cast members were sent to a shooting range in Arlington for machine-gun training. After their lesson, the instructor, a retired cop looking to show off for his guests, popped in a surveillance video of himself, on duty more than 20 years ago, shooting a Townie who was attempting a North Shore bank robbery. The instructor was psyched that Affleck was making a movie about those "scumbag" thieves from Charlestown. But things got awkward after Burke recognized the perp in the video as his cousin.

FENWAY PARK

Over the course of a week this past October, *The Town*'s production crew riddled a number of Kenmore area landmarks with bullets, detonated the old McDonald's on Boylston Street, and transformed the blocks surrounding Fenway into a rapid-fire combat zone. And that was just *outside* the ballpark: the scenes shot inside are still closely-held secrets. "I used to work at Fenway selling soda," Slaine says. "I never thought I'd be in there shooting an AK-47."

CENTERFOLDS

Burke describes his character Dez as a hard-working kid "who just buys into the whole Townie mentality of doing scores." In real life, Burke celebrated several milestones on-set. He got to hang at Old Sully's before his younger friends. His first visit to a casino took place while shooting a celebration scene at Mohegan Sun. And he got his first lap dance at Centerfolds, where, in the film, Affleck's crew likes to blow their takings. As fans of his music know, Slaine is no stranger to such establishments. He was, however, relieved to discover that his strip-club shower scene got left on the cutting-room floor. ⊙

Chris Faraone can be reached at cfaraone@phx.com.

TROUBLED OVER BRIDGEWATER

OLD COLONY CORRECTIONAL CENTER HAS BEEN PLAGUED BY SUICIDE, OVERCROWDING, AND BRUTALITY – AND THINGS ARE ONLY GETTING WORSE

BY CHRIS FARAONE

On a winter evening around 11 pm, the former superintendent of Old Colony Correctional Center walked into a Rhode Island restaurant with a gun in his pocket.

Paul Murphy made his way through the dining room to the table where his recently estranged wife, Joan, was sitting with some friends. He sat down at the table and pointed the gun at her face. "I love you," he said. Then he squeezed the trigger. He shot his wife in the hand and neck, injuries she would survive. Murphy, a man who had overseen a prison of 750 souls, then turned the gun on himself and ended his own life.

The shooting, this past January 17, was senseless. But it was not unprecipitated.

The system that sustained Murphy — allowing a future killer to run a Massachusetts prison — is a microcosm of public penitentiaries nationwide. It's symbolic of a culture that often wreaks as much havoc on the families of prison personnel as it does on convicts and their relatives. But Old Colony, the prison Murphy ran, is particularly problematic, troubled by allegations of racism, sexual misconduct, and egregious human-rights violations.

An investigation by the *Phoenix* reveals that OCCC, located 30 miles south of Boston, appears to be especially toxic. The Massachusetts Department of Corrections (DOC) supervises more than 10,000 convicted criminals in 21 facilities. Within that system, despite its chronic failures, the medium-security OCCC has for years been overshadowed by problems at maximum-security state prisons in Walpole and Shirley, according to Leslie Walker of the Downtown Crossing–based Prisoners' Legal Services (PLS).

But now Old Colony is in the spotlight, for all the wrong reasons. In November 2008, 25-year DOC veteran and OCCC Lieutenant Gary Mendes was accused of stealing more than $100,000 from the department. The following year, convicted rapist Manson Brown escaped from OCCC's adjoining minimum-security facility, setting off a nationwide manhunt that lasted 37 days and catalyzed legislative action. And this past March, a lawsuit was brought against WHDH-TV (Channel 7) and the *Boston Herald* by the girlfriend of a prisoner. The woman charges that those media outlets knowingly slandered her with false information that was allegedly leaked by OCCC staff members as apparent retribution against her boyfriend, an activist inmate who had called for outside authorities to investigate the prison.

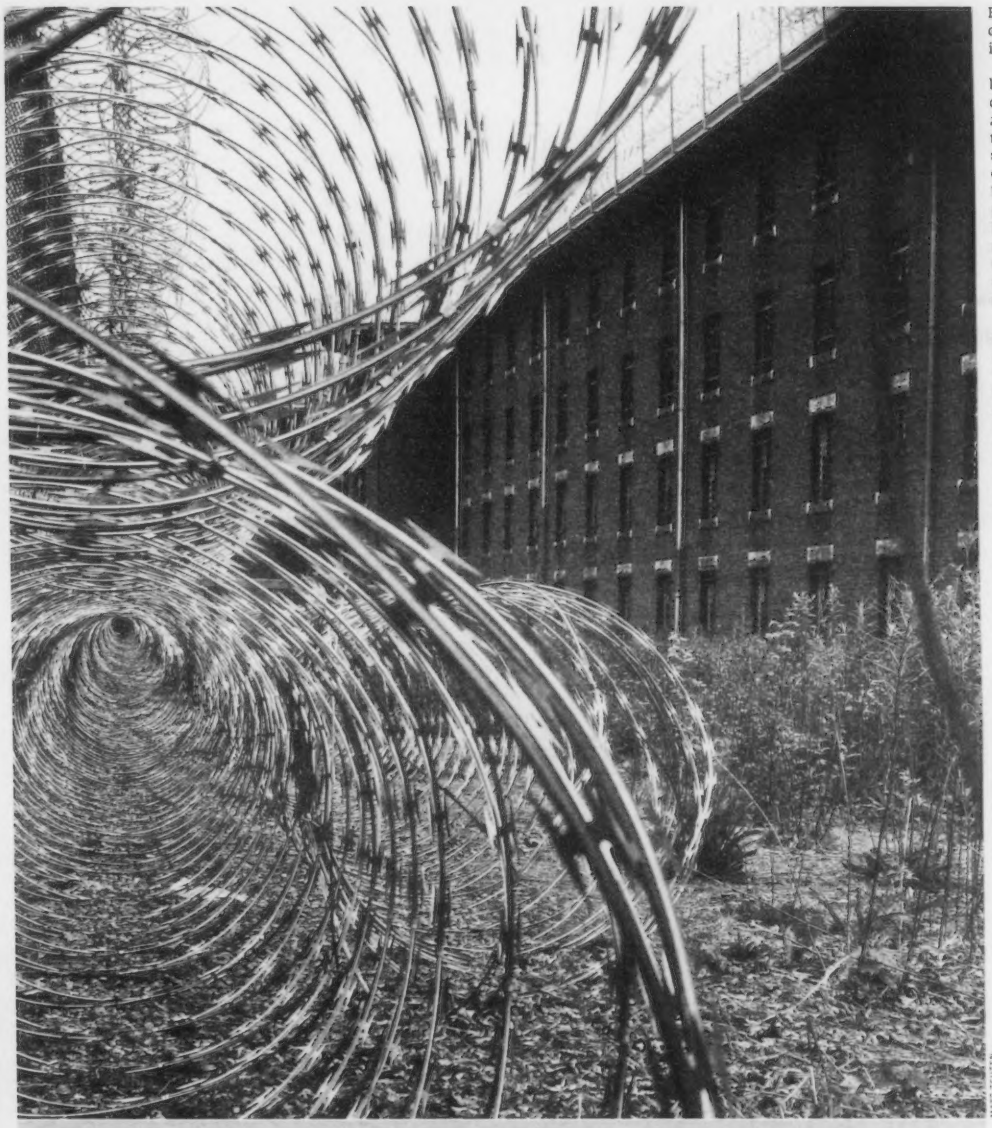
RETRIBUTION? A civil action will examine whether Old Colony officers manipulated the media's reporting on a visit by State Representative Gloria Fox (above) to retaliate against a prisoner.

Those are just some bombshells signaling trouble over Bridgewater. In the past year, several elected officials and DOC Commissioner Harold Clarke have visited OCCC to address problems between Caucasian officers and minority inmates. Concurrently, at least two female employees were escorted off the grounds after being caught having sex with convicts. In a state where convicts reportedly kill themselves at more than three times the national rate, in 2010 OCCC is the facility where prisoners are most likely to commit suicide. Attorneys for a recently deceased prisoner who hung himself there say the inmate complained up until his death about being denied his anti-psychotic drug regimen as retribution.

According to documents obtained by the *Phoenix* and interviews done with prisoners, problems between convicts and OCCC officers have escalated in the midst of what appears to be chronic institutional dysfunction. Visits from top lawmakers including Governor Deval Patrick have failed to stem what activists allege is systemic abuse of black and Latino prisoners, who comprise 54 percent of the center's population. Among the allegations: officers intentionally disrespect such religious and cultural items as Korans; concerted efforts are made to suppress educational opportunities for minority prisoners; and physical and institutional retribution is carried out against convicts who file grievances. A group of black prisoners at OCCC who organize as the African Heritage Coalition (AHC) say they have been especially targeted. Internal reports show that this past winter officers cancelled a long-planned Kwanzaa celebration on false premises; inmate advocates perceive this as a dangerous symbolic gesture.

This all comes at a time when tensions between officers and administrators are particularly high due to department-wide overcrowding, and when severe financial restraints are causing further problems. For the first quarter of 2010, the Mass DOC operated at 141 percent of its designated capacity, exceeding the intended average daily statewide population by more than 3000 prisoners. OCCC currently holds about 755 convicts — nearly 300 more than the facility was designed for. In 2009, the state could not afford to pay Bridgewater an annual $187,000 prison mitigation payment that the town uses to protect itself in the event of a jailbreak. In July, the Massachusetts Correction Officers Federated Union (MCOFU) sued the DOC for overcrowding, alleging that the department is illegally and irresponsibly double-bunking convicts at the Souza-Baranowski Correctional Center in Shirley. The case was dismissed because the union could not prove administrative guilt, but overcrowding at commonwealth facilities remains an ongoing worry: it's the rare issue that officers and progressive prison abolitionists mostly agree on.

Past and current inmates, former administrators, officers, and numerous reformers say that OCCC conditions will only worsen, as the Mass DOC is in the process of transferring the state's most psychotic patient-prisoners to Bridgewater. That transition, begun in 2008, is intended as a cost-cutting measure, since concentrating special-needs convicts in one prison would allow the department to close costly psychological wards in penitentiaries statewide. In theory, human-rights crusaders, including those at the Massachusetts Statewide



MATT TEUTEN

BEHIND THE FENCE Lately, Old Colony has been in the spotlight, but for all the wrong reasons. The facility is troubled by allegations of racism, sexual misconduct, and egregious human-rights violations. And in a state where convicts reportedly kill themselves at more than three times the national rate, in 2010 OCCC is the facility where prisoners are most likely to commit suicide.

Harm Reduction Coalition, would support a plan to house mentally ill patients in a central institution. But they are concerned that, considering a slew of recent episodes, OCCC is not prepared for such an adjustment. As proof they point to the two suicides that have already taken place there this year — one of which occurred inside a mental-health unit.

"It does not appear that the facility is prepared to become a mental-health prison," says Walker, of PLS, who "has received a very high volume of complaints about OCCC staff who do not have the training of temperament to work with these challenging prisoners.

"The misery level for mentally ill prisoners at OCCC," she adds, "is very high right now."

Even before the DOC began transferring its most unglued convicts there, observers say OCCC was already, in many ways, the most out-of-control prison in all of Massachusetts.

"Old Colony was a hellhole from the day it opened," says Robert Dellelo. A prison reformer with the American Friends Services Committee, Dellelo served four years at OCCC before escaping in 1993. (It was his third jailbreak; he eventually served the remainder of his sentence at other prisons.) "But now it's going to become the hiding place for these [mentally ill] people. I spent years in solitary confinement in the worst prisons in this state, and it's hard for even me to imagine what's going on in there right now."

A NEW BEGINNING?

Since opening in 1987, OCCC has housed its share of high-profile convicts, from "Blizzard of '78 Killer" Gerald Hill, to Anthony Warren, who was found guilty of shooting three-year-old Kai Leigh Harriott in Dorchester seven years ago, leaving her paralyzed. Other notorious guests have included Anthony Clemente, who, along with his son, killed four diners when he opened fire in the Charlestown 99 restaurant in 1995; and more recently Neil Entwistle, the Hopkinton man who was convicted of slaying his wife and daughter and escaping to his parents' home in England.

"The name of Old Colony," says the OCCC Web site, "fosters a sense of hope and 'new beginning.'" OCCC was conceived more than a decade after the uprising at Attica and highly publicized turbulence at nearby MCI-Walpole (now Cedar Junction), and it was designed in consideration of those hard lessons. For the first time in Mass DOC history, the original OCCC recruits spent a month learning basics, worked on the line, and then, only after deciding they could handle the job, trained at the academy in Shirley. Experienced officers were brought in from other state prisons in the hopes of fostering a fresh start in a new setting.

To lead this idealistic experiment, DOC brass selected former Walpole superintendent Joseph Ponte to run OCCC. Ponte had a reputation for effective, if heavy-handed, tactics, and was considered a good pick for the assignment. According to one former OCCC employee who was present at the beginning: "When you look at all of the facilities, OCCC was always regarded as having one of the healthier cultures — mostly due to the leadership and management. It also helped that when Old Colony was first staffed, the economy was such that it could have its pick of applicants."

But in the immediate wake of the commonwealth crack era, overcrowding became a problem. As early as 1990, many prisoners were forced to double bunk, even though 60 new cells had been added to the original 450. The OCCC that Paul Murphy oversaw, in the late 1990s and early 2000s, had in many ways become indistinguishable from other medium- and maximum-security prisons in Massachusetts — operating well above its intended capacity, and plagued by the same neglect and violence that has marred corrections culture in this state for more than a century. In 2002, the Southeastern Correctional Center — which was located in the same Bridgewater complex as OCCC — was closed due to budget problems. Its 610 residents were moved to other facilities, including Old Colony. As an added stressor, from that point on, staff and administrators were also responsible for the 100 convicts housed in the adjoining OCCC minimum-security unit, which previously had enjoyed its own organization.

The ongoing plan to convert OCCC into a facility specializing in mentally ill patients was conceived in response to news in 2008 that the DOC population had hit an unprecedented 12,000 inmates — 44 percent over capacity, well over the nationwide average of just seven percent. In addition to calling for reform in mandatory-minimum sentencing for non-violent offenders, Clarke, the DOC commissioner, sought to cut costs by consolidating mental-health services in Bridgewater. Contacted by the *Phoenix* for comment on the transition, DOC spokesperson Diane Wiffin said the move "allows for the creation of a therapeutic environment, enhanced training for staff, specialized modalities for treatment, concentration of clinical staff, and coordination with expert resources at [the adjoining] Bridgewater State Hospital. A new management team has been installed, training is ongoing, and a population shift is underway, with the expectation of completion in the fall."

But reform advocates, including those at Prisoners' Legal Services, say their clients tell a different story. And a former high-level DOC administrator tells the *Phoenix*, bluntly: "They had no plan, and if they say that they have one now, it's not something that was drafted beforehand."

Plan or not, suicide remains a serious issue throughout the DOC. In 2006, the department commissioned an independent study in response to the more than 3200 suicide attempts and self-inflicted injuries in Massachusetts prisons in the previous decade. The final report — ordered by former DOC commissioner Kathleen Dennehy, written by suicide-prevention expert Lindsay Hayes, and released in early 2007 — found systematic flaws in everything from guard training to cell design, and singled out OCCC for having just one night duty officer responsible for checking multiple units where at-risk convicts were housed. In December 2007, a *Boston Globe* investigation

Continued on p 12

ERIC A. ROTH

HISTORY REPEATS ITSELF In 1972, Walpole was locked down just hours before a long-anticipated Kwanzaa congregation. For more than three months, white and black prisoners unified to rebel against staff, and were in turn beaten and deprived of food. As a result, many hanged themselves before the protest ended. A similar racial rift recently occurred at Old Colony.

Continued from p 11

revealed that suicides in commonwealth penitentiaries were "coming at an alarming pace, roughly triple the rate in other states."

These days OCCC is double-bunking mentally ill prisoners — a new arrangement that has both officers and reform advocates extremely nervous. The DOC laid off more than 40 mental-health workers in 2009. The consensus among observers is that the department is remiss in its duty to adequately train officers to deal with psychologically troubled prisoners.

Wiffin, the DOC spokesperson, describes recent Old Colony suicides as "specific to the individual" rather than institutionally motivated. But in July, the DOC re-hired Hayes to follow up his 2007 report. The state had little choice in the matter; recent developments have made headlines beyond the prison news network.

WALL OF SILENCE

In December 2006, an officer named Joel Weinrebe was terminated from his employment at OCCC. Court documents show that events leading up to the 10-year veteran's dismissal included a melee from two years earlier, when Weinrebe dragged his girlfriend by her hair down a flight of stairs and beat her on the cold concrete outside his Brockton home. When police arrived on the scene, Weinrebe, despite being on suspension from the DOC at the time, was carrying a loaded gun and wearing his department-issued badge around his neck. Six months later, he was arrested for the incident and charged with possession of a class D controlled substance, carrying a dangerous weapon, and domestic assault and battery. Weinrebe's girlfriend later dropped the domestic-violence charges, but he didn't get his job back.

The most revealing part of Weinrebe's case is what one of his fellow guards said, on the witness stand, about DOC culture. Steve Kenneway, then the president of the Officers Union, had previously been an Army officer at the notorious Abu Ghraib prison in Iraq. At a 2006 hearing for Weinrebe's appeal to be reinstated — which was denied — Kenneway testified that Weinrebe should keep his position at OCCC. According to court records: "Lt. Kenneway testified on behalf of the Appellant that domestic violence is becoming more prevalent among DOC personnel and that DOC requested a meeting to discuss this problem. Kenneway further testified that a Captain who shot his wife and spent six months in jail is still a Captain after the case against him was dropped. He also testified that there is a current case pending regarding a Captain who pistol-whipped his wife, and is still a Captain."

Offensive as his comments may have been, Kenneway was just following guidelines. Union members are candid about their brotherly discretion, so much that the Officers Union once published a list of commandments including: "Though shall not 'rat' on a fellow employee," "Thou shall not surrender thyself to management," and "Though shall not bear witness against one another." In a 2006 review titled "Improving Prison Safety: Breaking the Code of Silence" that was published in the *Journal of Law & Policy*, former DOC commissioner Dennehy wrote: "Corrections professionals must face the fact that we work in an environment where a long-established code of silence can flourish and overshadow common sense and common decency." The Officers Union did not return *Phoenix* requests for comment.

Old Colony's stop-snitching culture is a recurring theme on public Web forums where DOC employees post anonymous notes. One current target of officers' angst is Mendes — the previously mentioned lieutenant accused of scheming the DOC out of thousands of dollars that he allegedly used to buy, among other items, a bow and arrow and multiple semi-automatic weapons. (Mendes's attorney denies the charges.) Fearing that Mendes will flip in order to pad his own punishment, commenters have suggested the use of intimidation: "Mendes is being arraigned on the 28 of July in Brockton [Superior Court]" read one recent thread. "Let's get together and hire a bus to go and see this *rat bastard* sweat and cry in court. This *ballsucker* should go down like the coward he is."

Mendes is not the only contentious topic in OCCC forums. On the Bitch Boards, as they're better known, officers chat about everything from sexual-misconduct investigations and union elections to specific prisoners and co-workers. They have plenty to bitch about. In the past year alone: former officer Robin Pearson was arraigned on charges of having inappropriate sexual relations with a convict. Manson Brown escaped OCCC minimum-security, bringing the state legislature's attention to

Continued on p 14

The reform-proof prison

WHY MASSACHUSETTS'S CORRECTIONAL SYSTEM HASN'T GOTTEN ANY BETTER

In March 2004, Kathleen Dennehy was hired as the new Department of Correction (DOC) commissioner. The first woman ever to hold the job, she had served nearly 30 years in the system, working as a deputy commissioner and before that as superintendent of the women's prison in Framingham. The challenges before Dennehy were grave; in August 2003, defrocked Catholic priest and serial child rapist John Geoghan was strangled to death by a white supremacist in his cell at the Souza Baranowski Correctional Center in Shirley, casting a negative light on the department.

In response to the subsequent uproar, then-governor Mitt Romney and his secretary of public safety, Ed Flynn, tapped Massachusetts Attorney General Scott Harshbarger to head an investigatory panel, the Governor's Commission on Corrections Reform (GCCR). The final Harshbarger report concluded that Geoghan had been severely harassed at Walpole, where the priest was initially held, and that at Shirley, Geoghan had landed in a vulnerable cell block as a result of officers citing him for unwarranted disciplinary infractions.

The Harshbarger report was ugly, and over the next three years, the DOC's Office of Investigative Services struck officers with 312 charges of misconduct, resulting in the firing of more than 100 guards across the department. Seventy-three officers were found guilty of illegally assaulting convicts, and 98 were found to have participated in illicit sexual misconduct with prisoners. The report also proposed strategies for purging the DOC of rogue guards deemed unwilling to accept the department's heightened standards. The Massachusetts Correction Officers Federated Union (MCOFU) fought hard against the DOC's crusade, directing much of its spite at the woman who Romney chose to spearhead the invigorated state prison reform effort.

Kathleen Dennehy

AP/WIDE WORLD

From the beginning of her tenure as commissioner, Dennehy clashed with union loyalists intent on maintaining the status quo. Reps from the Massachusetts Correction Officers Federated Union (MCOFU) declined to show up at initial meetings to draft a new department vision statement, and, five months after Dennehy's start, officers hit her with a vote of no confidence. But in the years that followed, until Governor Patrick replaced her with Harold Clarke in 2007, it got worse: Dennehy reported that her car tires were slashed during one prison visit; union members followed her with an inflatable rat and hired private investigators to pursue her; and an underground officer newsletter caricatured the commissioner performing oral sex.

It's no surprise that Dennehy locked ideological horns with the union. MCOFU's then-president Steve Kenneway had just completed a tour in Iraq, where he served at Abu Ghraib as an Army reservist. When the notorious Baghdad prison came under scrutiny for outrageous human-rights violations that were exposed in a series of incriminating pictures, Kenneway publicly defended his military comrades, stating that he never witnessed a single inappropriate interrogation. Dennehy, on the other hand, was tasked in to lead the biggest Massachusetts jail reform initiative in 40 years.

One proposed change that was met with vitriol by union members pertained to system-wide disciplinary and grievance processes. Historically, convict complaints had little chance of reaching DOC administrators beyond prison walls, as each facility operated as its own fiefdom in which investigations of prisoner abuse were discreetly addressed or completely ignored. Dennehy sought increased accountability, not only in how grievances were handled, but for officers who abused their power. Only third party DOC administrators, she believed, could admonish rogue officers.

In a May 2005 interview on Fox News, Kenneway made his union's gripes public: "[Dennehy] is a very weak leader," he told Bill O'Reilly. "An indication of that is just how many people are leaving this department in droves in the past year . . . Our most experienced officers are leaving because they don't want to work for [Dennehy]." In the interview, Kenneway did not mention that more than 100 of those fleeing officers were evading sanctions, discipline, and even legal recourse.

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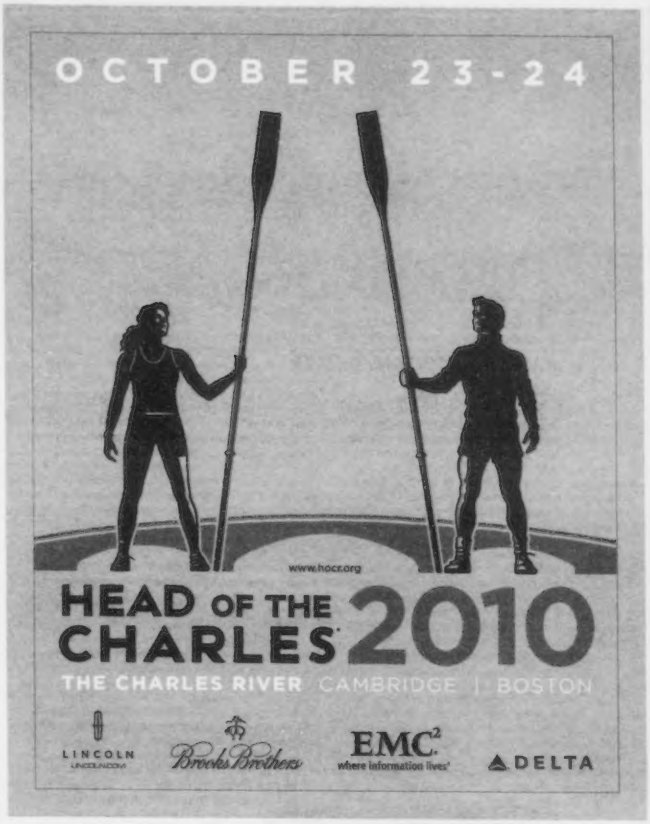
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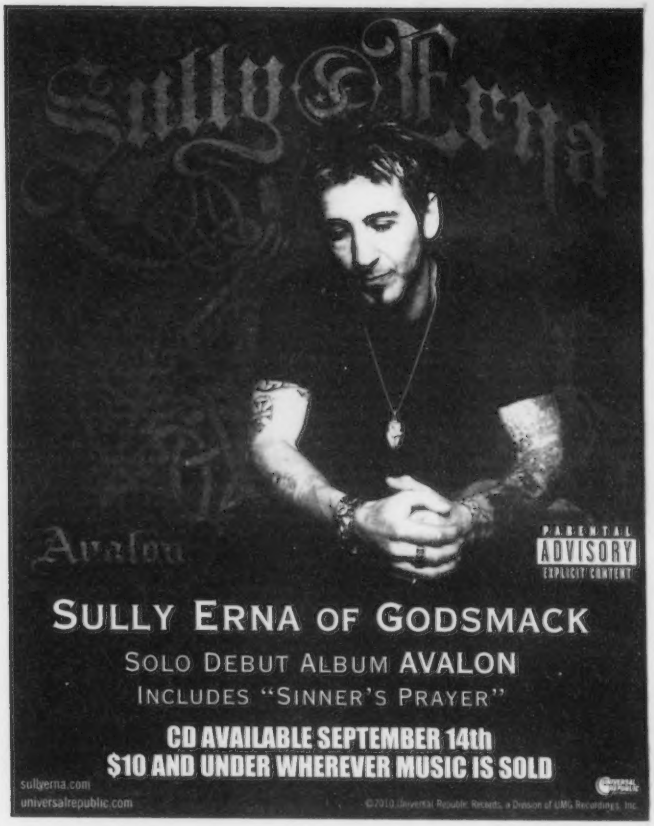
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Museum of Fine Arts boston

Continued from p 12

the prevalence of contraband cell phones behind bars. (Brown's escape also strained relations between prison officials and the Bridgewater Police Department, since Old Colony officers did not alert local authorities until two hours after discovering that Brown was missing.) All this while emotionally disturbed inmates are being transferred to OCCC, and the struggle between Caucasian guards and minority prisoners seems headed for an irreconcilable deadlock.

UNHAPPY KWANZAA

The case of Darrell Jones illustrates how petty and vindictive the relationship between guards and inmates can be.

In 2008, Jones, a prison-reform activist who, at the time, was serving his life sentence at Old Colony, collaborated with Boston's Center for Teen Empowerment on the educational film *Voices from Behind the Wall*. In the documentary, he and other OCCC prisoners told cautionary tales of their trials on the street and behind bars. The film was made with the DOC's permission, but inmates claim the effort angered Old Colony staffers. Boston City Councilor Chuck Turner later suggested officers were dismayed that the film "linked [inmates] to the community in a positive way."

Jones was one of many inmates who clashed with OCCC staff over attempts to organize and educate minority inmates. Inspired by the prisoners at Walpole who four decades earlier converged as Black African Nations Toward Unity (BANTU) to study African-American history and resist systematic oppression, in 2008 Jones and other Old Colony inmates formed the African Heritage Coalition (AHC). The AHC alleges that through arbitrary sanctions, officers and administrators sought to cripple their group, which by early 2009 had grown to numbers in excess of 80 members. In May of that year, Jones charged, in an audio clip posted online, that officer harassment of inmates had reached its "highest level ever," and complained, "They're tearing down anything we try to do that's positive." The day after his tirade went public, Jones was placed in segregation.

Six days later, Jones' appeal for outside help appeared to have been answered: he received a visit from State Rep. Gloria Fox. Accompanied by Jones's girlfriend and collaborator Joanna Marinova, Fox had come to discuss claims of officer misconduct leveled by AHC members. The day after that meeting, Jones was relocated to MCI-Norfolk.

A civil action will examine whether OCCC officers manipulated the media to retaliate against Jones. In May 2009, the *Boston Herald* ran a page-one story titled "Fox in the Big House," in which reporter Jessica Van Sack wrote: "State Rep. Gloria L. Fox is under scrutiny for allegedly sneaking a murderer's girlfriend — previously bagged for engaging in 'sexual acts' with the killer con — into [OCCC]." Citing two confidential sources, the article claimed that Fox, the state rep from Roxbury, used her legislative privilege to bypass security checkpoints for the purpose of escorting Marinova into restricted areas where she could see Jones. In the month that followed, the *Herald* trumpeted the story despite proof in disciplinary reports that charges of "sexual acts" between Jones and Marinova had in fact been dismissed by OCCC supervisors. Marinova is suing the *Herald* and WHDH-TV7 over the story, claiming the outlets based their reports on false information that was maliciously leaked by OCCC employees.

A COMPLETE LOOP

With aggravation building between inmates and administrators, in June of 2009 Commissioner Clarke and Governor Patrick visited OCCC to interview both sides. Among the grievances reported by inmates at the meeting, and that were recorded by AHC members, including Roxbury native Mac Hudson: OCCC employees "use policies and practices to discriminate against minorities in every facet of their institutional life," from job assignments, re-entry programs, and visitation policies to meal quality and recreational opportunities. Most damning were allegations that officers conspired against certain groups and individuals by manipulating the disciplinary process. Yet the DOC has no official report from this meeting, and refused to make the commissioner available for comment. Instead, a spokesperson tells the *Phoenix* that "Clarke is not aware of such [racial] tension."

BLIND EYE? In June 2009, DOC Commissioner Harold Clarke visited Old Colony to hear prisoner complaints of discrimination at the facility. Yet a DOC spokesperson says he "is not aware of such [racial] tension."

Incidents of alleged prisoner abuse were investigated by an officer who was himself accused of prisoner abuse. In April of last year, OCCC's grievance coordinator — who processes inmate complaints — was accused of beating and choking a handcuffed minority prisoner, yet was allowed to continue working in that position.

While the allegations against him were still under review, the grievance officer handled another formal complaint by an inmate named Jackson Leonard. "The correctional staff are enticing inmates here with arbitrary rules and policies to cause a negative response," Leonard wrote. "I am afraid that this constant torture is going to cause hopelessness."

The grievance officer's official response sheds light on how such complaints were handled at OCCC: "I [sic] was determined through the investigative process that the Officers . . . are following there [sic] job duties to the letter of the Institutional rules, and it has been determined that they have been fair with [sic] in treating every inmate in [Leonard's unit]. Equally."

"This is an elaborate system that's a complete loop," says Susan Mortimer of the Massachusetts Statewide Harm Reduction Coalition. "It looks great from the outside, but the documents just go back and forth, since the grievance procedure serves to protect the DOC and no one else. Anyone who steps forward and criticizes the process will be punished and met with resistance — that's just the way it is."

Minority inmates claim that even cultural celebrations are used as tools of arbitrary punishment. AHC leader Mac Hudson claims he was transferred from Old Colony to Shirley's medium-security facility after a "successful" Juneteenth event. And on December 26 of last year, AHC members say they were unjustifiably denied admission to a long-planned Kwanzaa festivity. Grievance officers eventually conceded that the members had been turned away because of administrative miscommunication.

This may seem like a mildly unfortunate if not insignificant gesture to outsiders and officers. But the incident echoed events that famously set the DOC facility at Walpole into a frenzy nearly 40 years earlier. In 1972, then-Walpole superintendent Raymond Porelle locked down the prison just hours before a long-anticipated Kwanzaa congregation. With families and community members waiting outside in the cold, Porelle cancelled the party despite allowing the Irish-American and Italian-American heritage groups to host family on Christmas. What followed became known as the "Kwanzaa lockdown"; for more than three months, white and black prisoners unified to rebel against staff, and were in turn beaten and deprived of food. As a result, many hanged themselves before the protest ended.

'WE NEED TO COME TOGETHER'

In December 2006, MCI-Walpole convict Glen Bourgeois hung himself behind a closed cell door — just four months after he was relocated from OCCC for having an affair with a DOC employee. Bourgeois had also complained about migraine headaches for two months, and said that his physical condition was ignored by medical staff. (The DOC denies this.) In a suicide note left behind, he wrote: "It really sucks that death is a better choice than living under the present prison conditions. I hope for the prisoners left behind things get better if not I fear I will be seeing a lot more of you."

Exactly one week before Bourgeois killed himself at Walpole, convicted murderer Eduardo Soto hung himself by a bed sheet at OCCC, while six months earlier inmate Steven Koumaris took a razor to his femoral artery and neck after repeated complaints of officer abuse went unanswered. More recently, in March of this year, OCCC inmate Michael Caputo suffocated himself with a plastic bag. The same month, John Pappargeris — who had alleged to advocate attorneys that he was denied his anti-psychotic medication — hung himself in an OCCC mental-health unit. His case remains open.

The Bitch Boards provide an enlightening look into how certain officers feel about mentally ill inmates, and particularly those who hurt themselves. One thread, on a board addressed to all DOC officers, reads: "You might have been in corrections too long if . . . You have contemplated holding a seminar titled 'Suicide — Getting It Right the First Time.'" On the OCCC-specific board, a post from last month asked: "Just who had the idea that moving all these brains full of mush into one prison would work out? Can't wait till [sic] a dozen or more cut up at the same time."

The man who led the charge in transferring mentally ill patients to OCCC is Commissioner Clarke — the same administrator who the DOC claims is not aware of racial tensions at Old Colony. Reformers, including inmate-turned-advocate Dellelo, say Clarke is not interested in reducing recidivism rates. Clarke is president of the American Correctional Association, a national trade organization. He is heavily criticized for spending significant time traveling outside of Massachusetts, for his history of double-bunking maximum-risk prisoners, and, most of all, for failing to institute meaningful re-entry programs. In the 2011 DOC budget, only one percent of expenditures will go toward job training and rehabilitation.

"When you put people behind the wall, and you don't teach them how to socialize in a positive way, there are going to be problems," says Dellelo. "You have to rehabilitate the prisoners or else it's just going to be more of the status quo."

Adds Darrin Howell, a longtime volunteer at OCCC and candidate for state representative in the Sixth Suffolk District: "If we're serious about public safety and about reducing violence and recidivism in our communities, we need to come together. [Re-entry] initiatives play an important role in this dialogue and healing process because they bring together community leaders, victims, as well as perpetrators to speak out against violence in one collective voice."

'When you put people behind the wall, and you don't teach them how to socialize in a positive way, there are going to be problems.'

Not everyone is so dismissive of the effort underway at OCCC. A source who still works with the department, and has worked with mentally ill convicts at Old Colony, says the DOC is making its best effort under the circumstances, and that it's unrealistic to think that any prison can be re-wired overnight: "You can't fire everybody," she says. "That's not a fault of the department — that's just how it is. You just have to force it — that's why change happens slowly."

The inmates tell a different story. "If you bring those mentally ill inmates here they will not be safe," says Jones, who is now incarcerated at MCI-Norfolk. "They will be abused mentally and physically, and they will not be carefully watched over. I'm calling for an investigation before they bring any of those mentally ill inmates here. It's time for them to look at what's going on." ◉

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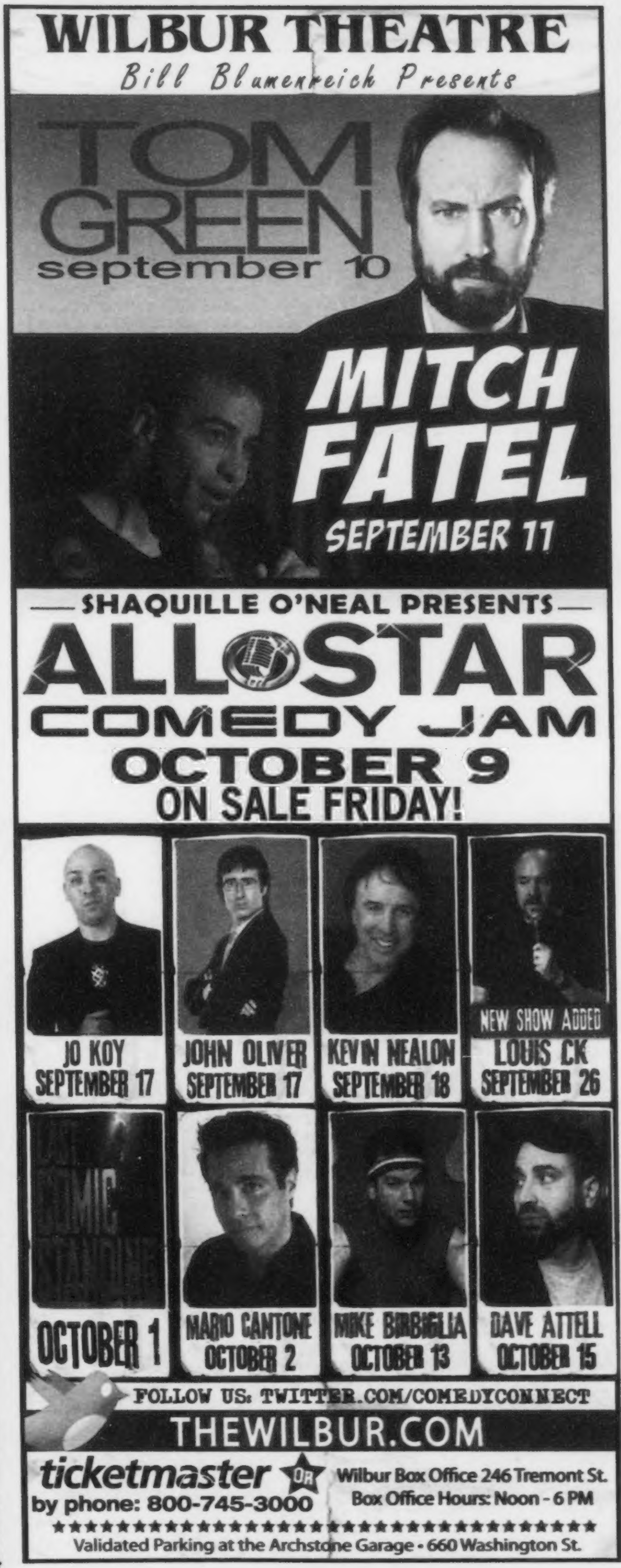
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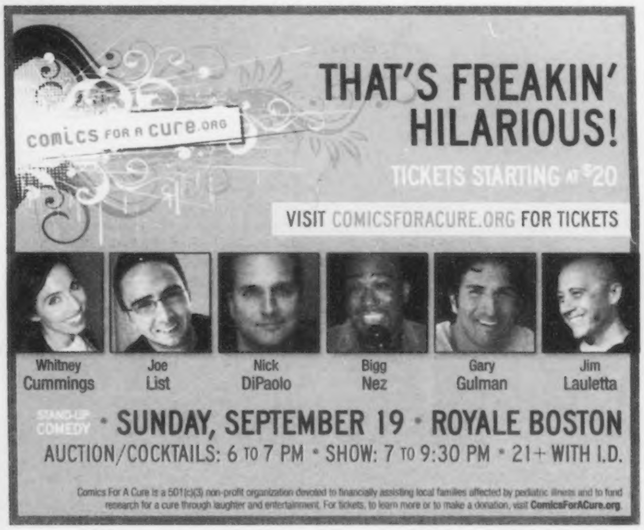
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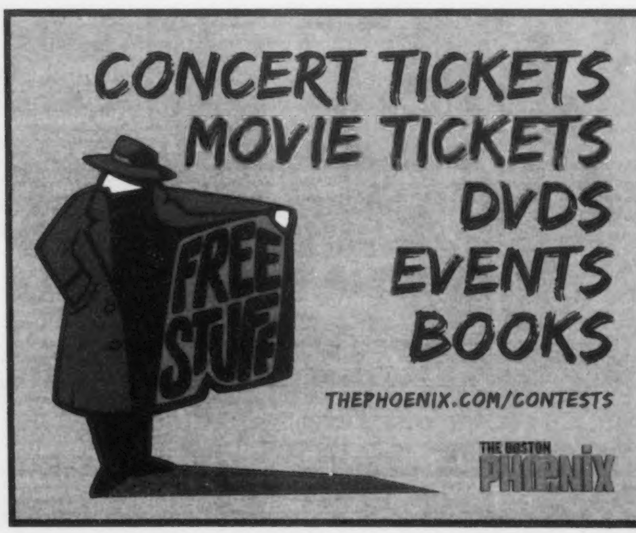
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Poor	⊖	Based on average entrée price

REVIEWER'S NOTEBOOK

MUCH MORE THAN PIZZA IN DORCHESTER, AND SOUTH AFRICAN DELIGHTS IN PROVINCETOWN

_BY ROBERT NADEAU

MELISSA OSTROW

JUST ENOUGH SALT Tavolo has grown from a neighborhood pizza joint to a full-fledged gastropub. The chicken picatta is served with a caper sauce which is just salty enough.

DINING OUT

Tavolo snuck under my radar because Chris Douglass, then well-known for Icarus, had made his first Dorchester move with Ashmont Grill, an admitted bistro. Tavolo, three years later, was supposed to be the little neighborhood pizza place down the street. But when I dropped in this summer, the space had been renovated into a large bar/restaurant with retro décor, and the menu had all kinds of entrées, multiple pastas, desserts, and appetizers.

I'm with the program as I sit down and the server parks a carafe of ice water on the table with crusty white bread and a pour of olive oil. What's that in the olive oil? Salt and pepper, and they just bring out the oil's best qualities. This is a full-tilt trattoria/bistro/gastropub.

And it's locovore. My appetizer was "heirloom tomato soup" ($6) with genuine black cherry tomatoes sliced as a garnish, and rich creamy soup base that will ruin Campbell's for even the most nostalgic. Chicken picatta ($18) is a breaded chicken cutlet, gorgeous if unconventional, with a caper sauce that was — and hardly anyone gets this right — not overly salty. It's served with "farm potatoes" the size of large marbles and "farm beans," extra-fresh snap beans (but not the Romano or Blue Lake types with their distinctive flavors that we are getting in the better farmer's markets).

Tavolo has stayed simple on desserts, offering one or two choices and gelati. I had limoncello pound cake ($6), which was a good, heavy cake, lightly treated with lemon-flavored liqueur, with a thin layer of sweetened ricotta studded with lemon zest. Downtown, you'd pay twice as much.

The beers aren't up to current gastropub standards, but there are a few for the brew geeks. The wine list is mostly Italian, and I had a fine glass (large glassware, too) of 2008 Scaglioli barbera "Mati" ($9/glass; $36/bottle), a non-appellation blend designed for early drinking with mostly steel-tank wines, and just a little oak-aged. The aroma was wonderfully full, like a young Bordeaux, and it was soft and ready on the palate. Clever, modern winemaking, a good selection for this food. With some of the red-sauce dishes or pizza, one might actually move up to more traditional barbara with more acidity.

Dining alone, I had a seat with a good view of the Red Sox. Tavolo has just enough TV sets, relatively small ones, to track a baseball game without actually watching it. Background music is funk jazz.

SANETTE'S KAROO KAFE

I don't often review in Provincetown, because it's too far to drive and most restaurants are seasonal, and turn over the entire staff from year to year. For example, since 2006, Babe's (on 6A in North Truro, next town down) has had remarkably good food of the Middle East and North Africa made by chef-owner Peter Thrasher. But will that happen next year? Who knows?

One of the more stable and unusual restaurants of Provincetown has been Sanette's Karoo Kafe, possibly the only South African restaurant in New England, and surely in Massachusetts. Sanette Groenewald has been at it for eight years, opening as early as March and staying on some years to Thanksgiving. As other émigrés have found her, the Kafe's Web site and general store have become crucial sources for her own curry sauces and stew bases. With a new dining room, the restaurant is still semi-cafeteria-style and quite small, but where else can a curious Bay Stater sample a home-style bobotie ($7.75/sandwich; $12.25/entrée), or malva pudding ($4.50)?

The former is a curried meat loaf with a moussaka-like layer of custard or béchamel, here minimized to a topping. (South African curry owes as much to Dutch colonial Malaysia and Indonesia as British India.) Sanette does health food, and has invented a tofu bobotie. That's one too many fusions for me, but the original, with a plate of yellow rice and a sweet relish, is a fine dinner. Malva pudding, which is sometimes served with a creamy sauce like trifle or tiramisu, is again done as it would be at home, all sweet cake soaked in caramel.

For quick bites or an appetizer, the combo plate ($10.95) gets you two classic South African "beef samosas" ($10.95/entrée), pastry triangles filled with a hotter version of the bobotie curry, a couple of rather mild peri-peri wing segments ($7.55/appetizer a la carte), a pair of golf-ball-size falafel ($7.85/sandwich) also with a bit of curry flavor, and a great invention, "snail Rangoons" ($6.95). These last put an escargot and some cream cheese into a wonton wrapper and then the whole thing into the deep fryer. I like them better than crab Rangoon, and propose applying the idea to local sea snails and whelks.

Sanette gets farmed ostrich for "sattay" and this year has found a way to get antelope burger on the menu. Some of her health food is quite good. We had a vegetarian plate entrée ($10.95) with stuffed grape leaves and homemade hummus ($4.55/a la carte), falafel, and an excellent red tabbouleh ($6.95). But the take-away, return-for, steal-the-recipe hit was "power salad" ($7.95), based on a mixture of quinoa and couscous with a few chickpeas, lentils, and fresh vegetables. I could eat that every day. I might not get powerful, but I would be happy.

A new beer-and-wine license adds fine wines from South Africa, or a bottle of Tusker ($5.50), Kenya's leading lager, and surely the only beer in the world named for the killer of a founding partner. (It was a rogue elephant.) It's a light, malty pilsner that hits the spot in hot weather. ⊙

Robert Nadeau can be reached at robtnadeau@aol.com.

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BY STEVE MILLER

SHAULA CLARK

Thanks to a recent surge in trendiness, Boston has found itself full of food trucks peddling everything from hot dogs to shashleek skewers, ice cream to organic chocolate. The first Boston Food Truck Festival took place at the SoWa Open Market early in August, and soon after, the market announced that food trucks would grace the market every Sunday through October.

But whenever the food-truck discussion comes up, Clover Food Lab is name mentioned most often.

The brainchild of MIT grad Ayr Muir and chef Rolando Robledo, Clover currently stations one truck in Kendall and one in Dewey Square. The stark white nomadic kitchens embody all that the food-truck movement stands for: a menu of simple, locally sourced vegetarian fare for breakfast and lunch, unique, fresh-made drinks, and solid, low prices.

For lunch, Clover's $5 sandwiches are all variations on a theme – that theme being "things you can fit in a whole-wheat pita pocket." And Clover's pockets are deep.

Their signature chickpea sandwich pits a savory chickpea fritter against the sweet-and-sour zest of tahini, pickled vegetables, and a thin hummus spread. But the surprising standout here is the BBQ seitan. Seitan is wheat gluten that suffers from dubious textural qualities that have led to the equally dubious marketing tag of "fake meat." However, the cool, crisp bed of ripe tomatoes, lettuce, and mayo serves as the perfect foil to the sandwich's savory fillings: Vermont cheddar, caramelized onion, and that BBQ-sauce-coated un-meat.

While the sandwiches don't disappoint, Clover's rosemary fries ($3) are less than thrilling. With hardly enough detectable rosemary flavor to warrant the title, these Prince Edward Island potato fries are the floppy black sheep on a menu of crispy health food.

For $2, you can choose from a constantly rotating selection of beverages, including various berry and lemonade combos, iced coffee, and homemade sodas. But don't be surprised if the drink you got Monday isn't available by Friday, or if you have to show up early in the day to snag your favorite.

Even if the current food-truck hype wears off, Clover's consistent quality should keep people lining up on their lunch breaks. And with a stationary Harvard Square restaurant in the works, Clover Food Lab will be able to expand upon their menu a bit, potentially cementing their status on the local vegetarian vanguard.

CLOVER FOOD LAB TRUCKS, located at 20 Carleton Street, in Cambridge, and at the corner of Summer Street and Atlantic Avenue, in Boston, are open weekdays, 8 am-7 pm. cloverfoodlab.com.

WEEKLY SPECIALS

CAPSULES OF RECENT RESTAURANT REVIEWS

Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.

THE HAVEN | 2 Perkins St, Jamaica Plain | 617.524.2836 | $9–$17 | Scottish food — it's not light, but it can be delicious, even the legendary haggis and neeps, as somewhat Americanized here. And it works equally well as bar snacks or a three-course gastropub special. Scottish ales are superb, as well. They don't have a license for that other regional specialty drink, but you won't miss it. Local pub style (and dark), so you can dress casually.

HOT POT BUFFET | 70 Beach Street, Chinatown | 617.338.0808 | $20 ($15/lunch) | I'm not a big fan of the Mongolian hot pot scene, but this is the right way to do it. It's best to stick to a few things that aren't frozen, such as Chinese broccoli, clams, black mushrooms, and quail eggs. If you are part of a crowd, you will inevitably get everything else anyway. Try to leave room for the fantastic soup at the end, when everyone else is groaningly full.

THE GALLOWS | 1395 Washington St, South End | 617.425.0200 | $9–$28 | This locovore gastropub would be eating the lunch of all the bigger names on the restaurant row of Washington Street, if it served lunch. Judging the by the dinners, the only meaning of the name is that this kitchen can execute. Anything from a plate of local heirloom tomatoes cut like sashimi to a divine braised brisket (insert to-die-for joke here), fantastic appetizer platters, and classic Quebec poutines.

SICHUAN GOURMET | 1004-1006 Beacon St, Brookline | 617.277.4226 | $10–$20 | You know how Japanese food induces a calm, meditative frame of mind so that subtle flavors emerge from the blandness? Well, authentic Sichuan food, as interpreted here, has a diametrically opposed approach — to overwhelm the taste buds with hot, spicy flavors as to create an impression of complexity. There are a handful of authentic dishes that won't fry your eyeballs, but don't get caught ordering kung pao chicken or tangerine beef or General Cau's anything.

NOCHE | 3 Appleton St, South End | 617.482.0117 | $16–$30 | The cool thing here is to stay with the clever appetizers like roasted tomato and a terrific tuna tartare (the chef used to have a sushi restaurant in South Beach). Entrées are well executed but not so creative, and neither were the opening desserts. Late hours, and a golden-lit lf subterranean room make people and food look fabulous.

PULSE CAFÉ | 195 Elm St, Somerville | 617.825.1730 | $12–$13 | "Buffalo" tofu bites are cool. You can't watch the game because there are no TV sets in this pretty little vegan haven. You could read a good sports book if you were careful not to get hot sauce on it. Then you would have to be careful with dessert, because the only other thing our critic really liked was the mint chocolate mousse made from silken tofu. This is, however, the ideal restaurant to take a vegan on a second date. Because on the third date you can cook so much better, even in vegan, on your own.

FOR RESTAURANT ARCHIVES, GO TO THEPHOENIX.COM

THE BOSTON PHOENIX THE FOOD PAGE

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A+E PHX PICKS

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TURN LEFT

Huffington Post media maven and authority on all things left **ARIANNA HUFFINGTON** is touring to support her new book, *Third World America: How Our Politicians Are Abandoning the Middle Class and Betraying the American Dream* (Crown). It's a weighty topic, but we're sure the Huff can handle it — she'll discuss the future of American prosperity (if one still exists) and the myriad of political and socio-economic issues plaguing our country today. Get schooled at the Brattle Theatre, 40 Brattle St, Cambridge | September 13 @ 6 pm | $5 | 617.661.1515 or harvard.com.

Arianna Huffington

MORE PHOENIX PICKS: FOLLOW US @BOSTONFUNSHIT ON TWITTER, AND FAN US AT FACEBOOK.COM/BOSTONFUNSHIT

Jeremih at Collegefest 2009

COLLEGE

SATURDAY | If you love college, you love drinking, and you love women, you'll be in good company at **COLLEGEFEST 2010**. Frat rapper Asher Roth will perform live, along with Chiddy Bang, Man on Earth, and more. Plus, if you push your Natty Light aside, you can fill your mini fridge with free shit from sponsors like Rockstar Energy, Honest Tea, and Qdoba. So come party-hearty with fellow co-eds, a few creepy post-post-grads, and us — the *Phoenix* will be there with games and giveaways at Hynes Convention Center, 900 Boylston St, Boston | September 11: noon–7 pm; September 12: noon–6 pm | $10 | collegefest.com.

CRABS

SATURDAY | Have you ever watched *Deadliest Catch* and thought, "Gee, what I wouldn't give to be out braving the Alaskan elements on a boat, hauling in crab"? Yeah, us neither. But thanks to the interactive ***DEADLIEST CATCH* LIVE** event, you'll be able to experience king-crab fishing without the risk of hypothermia or limb loss as Captain Sig and the Hillstrand Brothers dish from their bottomless supply of tales from sea.

Lowell Memorial Auditorium, 50 East Merrimack St, Lowell | 8 pm | $29.50-$36.50 | 978.454.2299 or lowellauditorium.com

STREET ART

SATURDAY | City artists and musicians are out to prove that anything New York can do Boston can do just as well or better with **"THE BOMBIN'WEALTH STRIKES BACK."** Inspired by the "Beautiful Losers" art collective, the second installment of this cutting-edge arts fest features multimedia projections, installations, static art, live painting, and sets by Gentlemen Hall, Dirty Dishes, and more. Support the artists who keep Boston's streets vibrant.

Cambridge Family YMCA, 820 Mass Ave, Cambridge | 6 pm–midnight | $5 | myspace.com/thebombinwealth

EXPERIMENTAL

MONDAY | **DIRTY PROJECTORS** push the boundaries of indie rock, song structures, and listeners' expectations in a way few modern acts would dare. Far from "just another Brooklyn band" spewing hipster sludge, the Projectors are always evolving, from their ever-changing line-up to a multi-dimensional sound that's earned the respect of David Byrne and Björk. They'll be supported by Final Fantasy's equally forward-thinking **OWEN PALLETT**.

Wilbur Theatre, 246 Tremont St, Boston | 8 pm | $22 | 800.745.3000 or ticketmaster.com

LIT

TUESDAY | An exhaustive researcher, Pulitzer-winning journalist **ISABEL WILKERSON** interviewed more than a thousand subjects to tell the story of black migration from the South and how it changed individual lives and our country. The resulting history, *In the Warmth of Other Suns: The Epic Story of America's Great Migration* (Random House), focuses on three extraordinary personal stories, parts of which Wilkerson will share in a discussion of history, culture, and faith.

Harvard Book Store, 1256 Mass Ave, Cambridge | 7 pm | free | 617.661.1515 or harvard.com

HOT TIX

BOSTON BRUINS VS. MONTREAL CANADIENS | March 24 at the TD Garden, Boston | $37.50-$251.50 | On sale Friday at 11 am | ticketmaster.com

GALLAGHER | October 22 at the Wilbur Theatre, Boston | $25-$35 | On sale Friday at noon | ticketmaster.com

BOOKA SHADE | October 25 at Royale, Boston | $20 | On sale Friday at noon | ticketmaster.com

BANG CAMARO | November 12 at the Paradise Rock Club, Boston | $16.50 | On sale Friday at noon | ticketmaster.com

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DANIEL JOHNSON | *How To Catch a Falling Knife* poetry reading | Brookline Booksmith, 279 Harvard St, Brookline | September 9 @ 7 pm | 617.566.6660

BOSTON AHTS FESTIVAL | More than 70 juried artists from Boston and performances on two stages | Christopher Columbus Park, 105 Atlantic Ave, Boston | September 10: noon–7:30 pm; September 11: noon–6:30 pm; September 12: noon–5:45 pm | bostonahtsfestival.com

ART IN THE PARK | More than 65 local artists display and sell recent works | City Square Park, Rutherford Ave + Chelsea St, Charlestown | September 11: 10 am–5:30 pm | artistsgroupofcharlestown.com

PIKE FEST | Frat-sponsored fest and barbecue with live music by the Cool Kids, Chiddy Bang, and Bad Rabbits | Northeastern University, Centennial Common, Boston | September 11: 3-7 pm | pikefest.com

BURTON HERSH | *Edward Kennedy: An Intimate Biography* discussion | Harvard Coop, 1400 Mass Ave, Cambridge | September 15 @ 7 pm | 617.489.0519

LESBIAN COMMUNITY BUILDING EVENT & GAMES NIGHT | Relaxed lesbian social night | Doyle's Café, 3484 Washington St, Jamaica Plain | September 16: 6:30-9 pm | 617.323.1607

8 DAYS A WEEK

CRYSTAL-BALLING THE BEST UPCOMING EVENTS

THURSDAY 9

SPOOKY | Fifty years ago, Alfred Hitchcock made *Psycho*, and it's been scaring the hell out of people ever since. It's also inspired a lot of imitators, like those in the Brattle Theatre series **"THE LEGACY OF *PSYCHO*."** Screening today are Roman Polanski's 1965 thriller *Repulsion* (5 + 9:15 pm), which stars an unhinged Catherine Deneuve and a flyblown rabbit carcass, and Claude Chabrol's aptly named *Le boucher* (7:15 pm). The Brattle is at 40 Brattle St, Cambridge | Through September 15 | $9.75; $7.75 matinees, students; $6.75 seniors | 617.876.6837 or brattlefilm.org.

FRIDAY 10

SCHOOL OF ROCK | When it comes to avant-garde rock pioneer Captain Beefheart (a/k/a Don Van Vliet), you either love him or hate him. For the former group, the Magic Room Gallery is bringing in guitarist Gary Lucas, a friend of Van Vliet and a member of the final edition of his Magic Band, to host a **CAPTAIN BEEFHEART SYMPOSIUM**. Lucas will present rare concert footage, spin unreleased tracks, demonstrate guitar techniques, and show slides of Van Vliet's artwork while discussing the impact the Captain had on music. (Hell, this sounds interesting even if you *aren't* a fan of *Trout Mask Replica*.) Journey back in time to when rock wasn't so monotonous at 155 North Beacon St, Brighton | 8 pm | $20 | 617.775.4009 or magicroomgallery.com.

ALT-ROCK | With roots in the early-'90s Manchester dance scene, **CHARLATANS UK** have evolved into a bluesier, more lyrical form of indie Britpop. But we're sure that their show, with electro-pop outfit **SHERLOCK'S DAUGHTER**, will maintain the energy of their early dancehall days. The British are coming, the British are coming, for an early show at Royale, 279 Tremont St, Boston | 6 pm| $23 | 800.745.3000 or ticketmaster.com.

SATURDAY 11

YADA YADA YADA | Tickets are still available to see comedian **JERRY SEINFELD**'s stand-up act — what's the deal with that? The beloved '90s sit-com star is performing twice tonight, so dig your puffy shirt out of the closet, pack up some Junior Mints, and mosey on over to the Wang Theatre, 270 Tremont St, Boston | 7 + 9:30 pm | $48-$78 | citicenter.org.

JORDAN VALENTINE is like the female version of Eli "Paperboy" Reed. She and the **SUNDAY SAINTS** celebrate their new album at the House of Blues Foundation Room, 15 Lansdowne St, Boston | September 11 @ 10 pm | $10 | 888.693.BLUE.

INDIE | Shoegazing electro-poppers **SCHOOL OF SEVEN BELLS** named their band after a mythical South American pickpocketing academy. This tells you absolutely nothing about them as artists — we just thought it was an interesting bit of trivia. Comprising Benjamin Curtis (of Secret Machines) and the Deheza twins (formerly of On! Air! Library!), the Bells cite lead singer Alejandra Deheza's very lucid dreams as a lyrical influence. The similarly aethereal **ACTIVE CHILD** join them at the Middle East downstairs, 480 Mass Ave, Cambridge | 8 pm | $12 | 800.745.3000 or ticketmaster.com.

SUNDAY 12

FILM | The title heroine of Swiss video artist Pipilotti Rist's debut film, ***PEPPERMINTA***, is described as "an anarchist of the imagination" who lives in a rainbow villa with friends who are colors and strawberries. She's out to transform the world into a more humane place, and if anyone can do that, it's this girl with the refreshing name. Let the transformation begin at the New England premiere at the Institute of Contemporary Art, 100 Northern Ave, Boston | 3 + 5 pm | $12; $10 students | 617.478.3100 or icaboston.org.

FAIR | The **ALLSTON VILLAGE STREET FAIR** is always a blast, but this year's urban Mardi Cras theme and a band line-up including You Can Be a Wesley, Hallelujah the Hills, and the Alchemystics make this food-and-fun festival stand out on a weekend that's packed with fall fairs. Plus, we just love the multicultural mash-up that is Allston (awww). Collect some beads, but keep your shirt down — this isn't Bourbon Street, it's Harvard Ave (between Brighton Ave + Cambridge St) | noon–6 pm | free | 617.254.0632 or avsf.info.

MONDAY 13

NETWORKING | Wondering how you can get your experimental polka/reggae fusion band on the radar of the local music press? Well, much of whether you snag that coveted feature story depends on your musical ability, but part of it is making the right connections. Enter **ROCK SHOP #7: MEET THE PRESS**, a free seminar with *Phoenix* music editor Michael Marotta and contributor Luke O'Neil, our former music guru Michael Brodeur (now of the *Boston Globe*), and others from the local and online press. Get some pointers at the Middle East downstairs, 480 Mass Ave, Cambridge | 7-10 pm | free | rockshopboston.com.

J-SKOOL | And we thought citizen journalists reporting news via tweets was the most groundbreaking thing to happen to the news biz in a while . . . we thought wrong. Behold, ***THE LIVING NEWSPAPER***, an amalgamation of headlines and breaking stories collected over a 14-day news cycle and conveyed through a musical/improv/dramatic/comedic performance. The writers and actors collaborate with Web participants from across the globe to create a theatrical news blotter that changes with every show. Catch up on current events at Oberon, 2 Arrow St, Cambridge | 8 pm | $15 | 866.811.4111 or cluboberon.com.

TUESDAY 14

VEG | *Everything is Illuminated* author **JONATHAN SAFRAN FOER** likely affected the diets of thousands with his 2009 non-fiction work *Eating Animals*, an indictment of factory farming practices and a persuasive argument for vegetarianism. He'll speak and sign copies of his book at an event hosted by the Boston Vegetarian Society at Harvard University Science Center, Hall D, 1 Oxford St, Cambridge | 6:30 pm | free | bostonveg.org.

POSSUM KINGS | Post-grunge rockers **TOADIES** were spinning in just about everyone's Discman back in '94. And then they were gone. Just before they broke up, they recorded one last album, live at the Paradise. Now newly reunited and looking to reclaim their '90s glory, they're returning to the newly revamped club. Kinda poetic, isn't it? Let's hope "Possum Kingdom" will be as awesome now that we're older and (ostensibly) wiser. Here's to the memories at the Paradise Rock Club, 967 Comm Ave, Boston | 8 pm | $17 | 800.745.3000 or ticketmaster.com.

AUSS-OME | **XAVIER RUDD** is Australia's smarter, more talented version of Jack Johnson. You may have seen him already at a festival this summer, since he's been ubiquitous at all things combining music and being outside. The environmentally conscious didgeridoo aficionado specializes in bluesy, Aboriginally tinged roots jams to accompany a barefoot, desert-exile vision quest. Rudd and his rhythm section, Izintaba, will rock your flip-flops off at the Wilbur Theatre, 246 Tremont St, Boston | 8 pm | $25 | 800.745.3000 or ticketmaster.com.

WEDNESDAY 15

JAZZ | Known in part for his collaborations with fellow guitarist Garrison Fewell and as a member of Charlie Kohlhase's bands, **ERIC HOFBAUER** has for the latter part of the '00s been a crucial instigator in Boston's DIY avant-jazz scene, organizing concerts and releasing CDs under the moniker Creative Nation Music. Tonight, he celebrates the release of his current solo-guitar CD, *American Fear* — the follow-up to the likewise politically minded 2005 release *American Vanity*. A ripping acoustic-guitarist with his own distinctive language, Hofbauer is also fronting his **INFRARED BAND**, with saxophonist Kelly Roberge, bassist Sean Farias, and drummer Miki Matsuki, at Johnny D's, 17 Holland St, Somerville | 8 pm | $10 | 617.776.2004 or johnnnyds.com.

SHREDDIN' | Shredability aside, **SLASH** has to be ranked high on the list of iconic rock gods simply on looks alone — the stovepipe hat, the long, unruly locks, the ciggie hanging off his lower lip. The man exudes a palpable sense of "don't fuck with me" that places him somewhere close to the Keith Richards pantheon. Now free from the constraint of spotlight-stealing frontmen like Scott Weiland and Axl Rose, Slash is ready to unleash some brutal solos at the House of Blues, 15 Lansdowne St, Boston | 7 pm | $29.50–$39.50 | 800.745.3000 or livenation.com.

THURSDAY 16

THAT'S RUFF | These days, everyone's on meds for something. Where there's an ailment, there's a fix. Hell, people are putting their *dogs* on Prozac. But have we gone too far? That's up for debate at **"EXTREME DOG: WHAT RIGHT DO OUR PETS HAVE TO BE SAVED?"**, a Suffolk University Ford Hall Forum with veterinarians Nick Trout and Joann Lindenmayer and dog-advocacy attorney John Ensminger. They'll discuss the ethical questions surrounding the medical treatment of our pets. How much surgery is too much, and whose decision is it? The experts debate at C. Walsh Theatre, 55 Temple St, Boston | 6:30-8 pm | free | fordhallforum.org.

FILM AND THEATER THIS WEEK

SEE "FILM STRIPS" (PAGE 48) FOR DETAILS:

ACCATTONE | Harvard Film Archive | September 10
FRIDAY THE 13TH, PART II | Brattle Theatre | September 10-11
HIGH ANXIETY | Brattle Theatre | September 10
PIGSTY | Harvard Film Archive | September 10
PRESSURE COOKER | Museum of Fine Arts | September 10-12
THE BIRDS | Brattle Theatre | September 11
THE DECAMERON | Harvard Film Archive | September 11
MARNIE | Brattle Theatre | September 11
DON'T LOOK NOW | Brattle Theatre | September 12
THE SHINING | Brattle Theatre | September 12
TEOREMA | Harvard Film Archive | September 12
HIGH NOON | Adams Street Branch Library | September 13
JAWS | Coolidge Corner Theatre | September 13
LOVE STORY | Boston Public Library | September 13
STRAIT-JACKET | Brattle Theatre | September 14-15
STRANGE CARGO | South Boston Branch Library | September 14
THE LOST MOMENT | North End Branch Library | September 15
THE SILENCE OF THE LAMBS | Brattle Theatre | September 15
ROXIE HART | South Boston Branch Library | September 16

SEE "PLAY BY PLAY" (PAGE 44) FOR DETAILS:

BOSTON MARRIAGE | New Repertory Theatre @ Arsenal Center for the Arts | September 12–October 3

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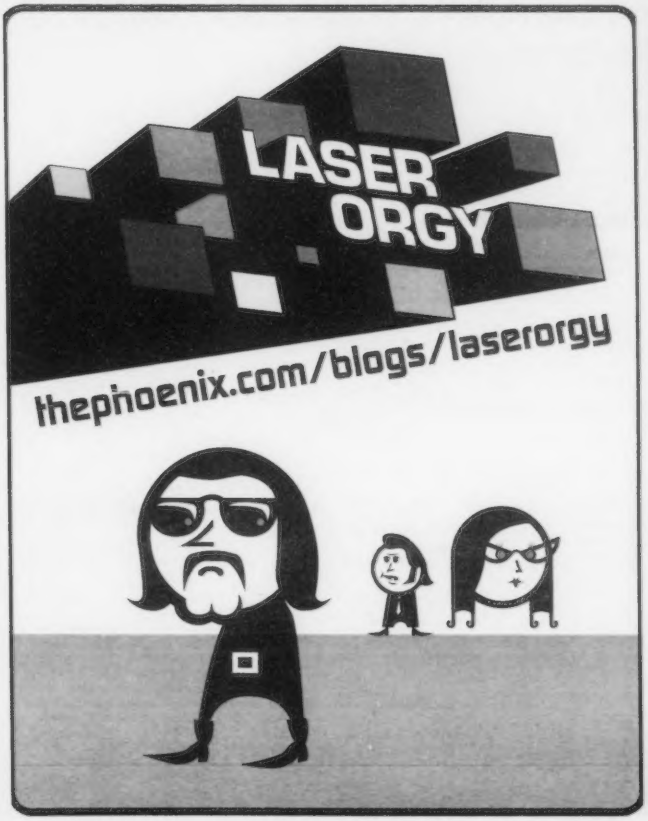
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THE JUSTIN NOZUKA BAND
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WITH SUCKERS / TU FAWNING
SEPT 30
RA RA RIOT
with Chikita Violenta / We Barbarians
OCT 1
ED KOWALCZYK
LIVE WITH THRIVING IVORY / MRGOS
OCT 2
MIA
ON SALE FRI AT NOON!
OCT 4 & 5
THE HOLD STEADY
WITH WINTERSLEEP
OCT 6
SEMI PRECIOUS WEAPONS
OCT 8
The Walkmen
with A.A. Bondy / Blood Feathers
OCT 7
KING KHAN & THE SHRINES
OCT 13
STEPHEN KELLOGG AND THE SIXERS
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OCT 14
RYAN BINGHAM & THE DEAD HORSES
WITH THE RUSTLANDERS
OCT 15
DEERHUNTER
WITH REAL ESTATE / CASINO VS. JAPAN
OCT 16
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WITH KARMA TO BURN MOUNT CARMEL
OCT 17
Justin Townes Earle
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OCT 20
RUSKO O.M.G.
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Film

NORMAN MAILER: THE AMERICAN It's just about impossible to make a dull movie about this cultural icon.

FLIRTING WITH DISASTER

OR IS THE BOSTON FILM FESTIVAL ON THE ROAD TO RECOVERY?

BY PETER KEOUGH

THE 26TH BOSTON FILM FESTIVAL

STUART STREET PLAYHOUSE: SEPTEMBER 17-23

In recent years, the Boston Film Festival has alternated between catastrophe and semi-revival. The 26th annual version might be leaning more toward the latter, though it's hard to say. On the plus side, it boasts more movies (24) than parties. Some of the films — all showing at the recently revived Stuart Street Playhouse — are fairly high-profile independent and studio offerings, and some of those will have cast members and filmmakers in attendance: actor Sam Rockwell will grace Tony Goldwyn's ***CONVICTION*** (September 18 @ 9:15 pm), and Anna Boden and Ryan Fleck will be present at their ***IT'S KIND OF A FUNNY STORY*** (September 19 @ 7 pm).

Neither of those two screened for the press, but I did get a look at some of the other features. As you might expect, they're obscure and low budget. But they're no worse than your average movie in a commercial theater. Most, in fact, are well worth seeing.

So attending the festival this year might not be like watching a car crash — though, as it turns out, there are plenty of car crashes to be seen in the movies themselves. Disasters of various kinds and near-death experiences, both figurative and literal, are a unifying theme. This might be a reflection of the festival's own precarious status, if not that of the world in general. A typical Boston Film Festival entry starts with a plane plunging into the ocean, a handful of survivors stumbling onto shore to discover a mysterious world with strange inhabitants and eerie links to their previous life, and . . .

I'm sorry, that's the TV show *Lost*. The film I'm thinking about is Phedon Papamichael's ***ARCADIA LOST*** (September 23 @ 5 pm, with Papamichael), in which a car crashes into the ocean and a teenage stepbrother and stepsister stumble ashore to discover a mysterious world inhabited by Nick Nolte. Charlotte (Haley Bennett) has been a pill since her father died and her mother remarried a guy whose son Sye (Carter Jenkins) is kind of cute but a nerd. So she acts up by kissing a cute waiter at the resort hotel they're staying at in Greece and making Lolita-like poses for Papamichael's camera. For his part, Sye barely tolerates Charlotte, but they're thrust into each other's care when they get stranded in a strange land without a cell phone.

Leading them in search of "The Way" is Benerji (Nolte). Sucking on what looks like a bottle of Red Bull and vodka, Benerji intones profundities like "I have seen many things. . . . I have seen the snakes. . . . I have walked the road under water" while affirming the power of love. Not very helpful. Yet though the film has its share of ludicrously portentous dialogue, the imagery rises to the level of its ambitions — the sudden appearance of a giant, rusted freighter on a beach, for example. It's far superior, at any rate, to Peter Jackson's *The Lovely Bones*.

LOCKED IN Suri Krishnamma shows skill at evoking existential horror with effects no more complicated than an empty room.

For a car crash closer to home, there's Suri Krishnamma's ***LOCKED IN*** (September 17 @ 9:30 pm, with Krishnamma and actresses Eliza Dushku and Sarah Roemer). A couple and their daughter are driving through the Callahan Tunnel, a Christmas tree on the roof of the car, singing along with the radio. Then, as in the opening of Krzysztof Kieslowski's *Blue*, disaster strikes. The little girl ends up in the hospital suffering from "locked-in" syndrome, like the guy in *The Diving Bell and the Butterfly*.

As jolting flashbacks make clear, it's not such a happy family after all. The father had cheated on his wife, and the marriage is on the skids. Now, when all seems lost, dad wants everything back again, so much that he starts hearing messages from his daughter on the TV and . . .

Most of you will guess in about half an hour where this is going. Nonetheless, in his first film, Krishnamma shows skill at building suspense and at evoking existential horror with effects no more complicated than an empty room.

The collision in Jeffrey Fine's ***CHERRY*** (September 20 @ 7 pm, with Fine and actor Kyle Gallner) is one of moral sensibilities. It starts out as a tepid kid-coming-of-age-and-leaving-the-nest-to-go-to-college comedy, with 17-year-old Aaron (Gallner) saying goodbye to his controlling mom and his spineless dad and hello to a tough engineering curriculum, an obnoxious roommate, and social awkwardness as he enters an "Ivy League school."

Midway through, though, the film takes a kinky turn: in a rare art class, Aaron meets Linda (Laura Allen), a 34-year-old woman trying to get a late degree. Cougars, maybe, we can live with, but not pedophilia: when Aaron goes home with Linda for dinner, he's pounced on by her pre-legal daughter, Beth (Brittany Robertson) — picking up perhaps on the unwholesome Lolita vibes from *Arcadia Lost*. To his credit, Fine resolves this ménage with taste and integrity, and also with humor and genuine feeling. That's due largely to the nuanced performance of Gallner, who reminds me of a young Jeremy Renner.

The car crash in Paul Epstein's ***THE LAST HARBOR*** (screens September 20 @ 9:15 pm, with Epstein and actors Wade Williams and Stephanie Lemelin) is his protagonist's entire life. Ian (Williams), a Boston homicide detective, likes a drink now and then; he also enjoys interrogating suspects. When he combines the two, an innocent man winds up in the hospital. So he's eased out of the department and made chief of the Last Harbor PD, a two-cop town that's actually Massachusetts's own Rockport. There he hopes to dry out and put his life back on track.

But the sleepy burg has its secrets, such as the disappearance of a call girl from the local hotel. It's like a tame version of Jim Thompson's *The Killer Inside Me*: Ian gets entangled in a lot of inbred intrigue and viciousness, and he seeks truth and justice and his own integrity, but you suspect all he really wants is a stiff one.

Williams brings gravitas to his role — he has a kind of Norman Mailer–like machismo. Come to think of it, this is the kind of film that Mailer, who died in 2007, at the age of 84, might have enjoyed directing himself. He could have turned it into a camp masterpiece along the lines of his *Tough Guys Can't Dance*.

In his documentary ***NORMAN MAILER: THE AMERICAN*** (September 22 @ 4 pm, with the director), Joseph Mantegna includes one of that film's more histrionic sequences — Ryan O'Neal repeatedly bellowing, "Oh God! Oh Man!" But this invented scene pales before all the crazy shit that happened for real in Mailer's own life, from the stabbing of his second wife to his arrest at the Pentagon during an anti–Vietnam War demonstration, as recorded in one of his best books, *The Armies of the Night*. Indeed, some of these scenes were real *and* fictitious — like the one in the nutty 1970 film *Maidstone* where Rip Torn, still in character, beats Mailer's head in with a hammer and Mailer bites Torn's ear off.

In other words, it's impossible to make a dull movie about this cultural icon. Mantegna stays out of his subject's way so as to avoid getting knocked on his ass. Always on the verge of annihilation, Mailer could take a punch and deliver one. That's something from which the down-but-never-quite-out Boston Film Festival should take heart. ◉

Film

LEGENDARY Michael Cena isn't the Rock – but in this case, that's a good thing.

Short Takes MOVIE REVIEWS IN BRIEF

⊕⊖

BRAN NUE DAE

88 MINUTES | KENDALL SQUARE

Whether the source, a wildly successful 1990 Australian stage production, is to blame, or something was lost in Rachel Perkins's adaptation of it, *Bran Nue Dae* isn't just hurting in the spelling department — it's also lacking the feel-good story that musicals rely on to support their ethos in the absurdist environment of spontaneous song and dance. Willie is an Aboriginal teen who's been banished from home by his God-fearing mother (Ningali Lawford) and a hard-assed priest (Geoffrey Rush). Unfortunately, the first-time actor playing him, Rocky McKenzie, doesn't have the chops to pull off an affectionate nerd. He comes across as aloof, so few will care when he gets beaten up by the heartthrob cowboy or is stuck in a van with hippies and a hobo. The music does range from gospel to filmi to country — but there isn't a hook anywhere. And if you're going to recruit Rush to do a shoulder shimmy in a cassock, at least make it memorable.

_Michael C. Walsh

⊕⊕⊕⊖

9500 LIBERTY

81 MINUTES | COOLIDGE CORNER

Arizona bigots didn't draft and pass their controversial immigration law without a model. That sinister plan followed to the note what Virginia white-supremacists pulled off in 2007, when the frustration of a few split Prince William County and the City of Manassas into warring factions — one largely brown and bold, the other white and cowardly. In *9500 Liberty*, filmmakers Annabel Park and Eric Byler follow right-wing blogger gadfly Greg Letiecq and his town-official cronies in their mission to "send immigrants back with love" according to "god's plan." Notwithstanding that it's an anti-hate advocacy piece, this YouTube-spawned documentary gives plenty of voice to the depraved foot soldiers and their opportunistic enablers. It just so happens that they look like race-baiting rednecks every time they open their all-you-can-eat American pieholes to fight facts with fury.

_Chris Faraone

⊕⊕

LEBANON

HEBREW + ARABIC + ENGLISH | 94 MINUTES | KENDALL SQUARE + WEST NEWTON

If an Israeli can help an Arab to take a leak in an ammo box, there might yet be peace in the Middle East. That's one lesson to take from Samuel Maoz's heavy-handed anti-war film about the invasion of Lebanon in 1982. Shot almost entirely from the point of view of a crew buttoned up in a tank, it seems a cross between *Waltz with Bashir* and *The Beast*, if not a video game played in the bedroom of an especially messy slob. This is one filthy tank, and the Israeli Defense Forces, as depicted in the movie, seem a bunch of crybabies. Well, they have a hard time of it, encountering some of the more predictable of war's horrors, ironies, and clichés. Maoz does achieve now and then a surreal, nightmarish grandeur, as with an image of an old Arab man sitting unfazed at a table next to a companion whose brains are blown out. And the claustrophobia does intensify the dehumanization, terror, and panic of battle — a mood dispelled when the propaganda gets too obvious.

_Peter Keough

⊕⊕⊖

LEGENDARY

107 MINUTES | FRESH POND + SUBURBS

Indie-film fans could hardly have imagined the day that Patricia Clarkson would share the screen with the likes of WWE smackdown stud John Cena — the Rock maybe, but not Cena. But it makes sense here, since *Legendary* is about a family of Oklahoma wrestlers trying to grapple with the untimely death of their beloved patriarch. Cal (Devon Graye) is the Chetleys' one oddball, a non-jock science-club geek until, one day, he decides to step onto the mat. This new pursuit elicits unwelcoming reactions from his concerned mother (Clarkson) and Mike (Cena), his wayward brother and one-time local hero, now a down-and-outer. Through all the emotional heaves and tosses, Cena is dead on; unfortunately, the direction by Mel Damski isn't. He knows only two holds, maudlin melodrama and trumped-up machismo. It's the fortitude of the cast, which also includes Danny Glover, that keeps *Legendary* from getting pinned.

_Tom Meek

⊕⊖

MACHETE

105 MINUTES | BOSTON COMMON + FENWAY + FRESH POND + SUBURBS

Which came first, the chicken or the egg? In the case of *Machete*, the Mexploitation picture directed by Robert Rodriguez and Ethan Maniquis, it was the trailer, two-plus minutes of B-movie bliss that appeared in the failed 2007 double feature from Rodriguez and Quentin Tarantino, *Grindhouse*. The (then fake) coming attraction introduced *Machete* (ex-con bit player Danny Trejo), a craggy, tattoo'd former *federale* who'd been "set up, double-crossed and left for dead!" Proving that less equals more, the feature-length expansion retains Jeff Fahey as plot instigator and Cheech Marin as a gun-toting padre while adding Jessica Alba as a customs agent, Michelle Rodriguez (no relation) as a freedom fighter, Steven Seagal as the drug lord who murdered Machete's wife, and Robert De Niro (!) as a corrupt senator. Alas, not even Lindsay Lohan — doing a cartoonish riff on her tabloid persona (is that even possible?) — can bring this rotten egg to a boil.

_Bret Michel

⊕⊕⊖

THY WILL BE DONE

56 MINUTES | MFA

SEPTEMBER 10-12 + 17-18

There is a marvelous, understated juxtaposition here between Sara Herwig's journey to becoming a woman and her journey to becoming a minister. Herwig went through surgical transition at the age of 44. Fulfilling that act of self-identification required her to give up her call to the ministry, but she later returned after finding a more accepting Presbyterian church in Massachusetts. The two paths might seem incompatible, but not to Herwig — she's simply trying to be who she is. Not long after explaining that her gender identification is a characteristic, not a choice, she describes her calling similarly as "a compulsion — this is what God wants you to do." Director Alice Dungan Bouvrie wisely refrains from drawing attention to the parallel between becoming ordained and undergoing gender-altering surgery — which is only one of many parallels and contradictions that emerge. She has less success comprehending the institutional obstacles to Herwig's vocation — why the Boston Presbyterie can't believe that God could have called on Herwig to be both a minister and a woman.

_David Bernstein

LEBANON Samuel Maoz's heavy-handed anti-war film has its moments of nightmarish grandeur.

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Games

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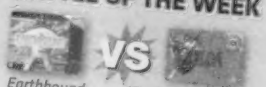

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WHACKED

JUST WHEN YOU THINK YOU'RE IN, *MAFIA II* PUSHES YOU BACK OUT

BY MITCH KRPATA

THE PITFALLS OF REALISM *Mafia II* is refreshing for the details and pacing of its narrative – but it's not much of a game.

Thanks to *Goodfellas*, *The Sopranos*, and, oh yeah, *The Godfather*, the life of a wiseguy has been pretty well deromanticized in popular culture. Credit *Mafia II*, then, with the difficult task of deconstructing the genre even farther. In this game, being a low-level Mafia hood has all the drudgery of your usual nine-to-five, without the health insurance.

The protagonists' hardscrabble life — punctuated rarely by victorious montages of money, cars, and women — makes *Mafia II* anything but a power fantasy. In the first chapter, the main character, Vito Scaletta, struggles through a firefight in WW2 Sicily before being bailed out by a local don. Later, Vito will spend time in prison, and that leads to a playable scene in which he fights off rapists in the shower room. None of this is played for laughs. The matter-of-fact way in which the game tells a reasonably mature story is one of its strengths.

Another strength is the deliberate pace. Although the big-picture gameplay is standard open-world fare that allows you to walk and drive through a massive, bustling city based on New York, everyday transgressions — like breaking the speed limit — are punished severely. For players accustomed to the mayhem of *Grand Theft Auto*, this will take some getting used to, but it's a brave choice that helps to ground you in the fiction. My favorite moment came when I was driving across town with a machine gun in the trunk and a police cruiser pulled out of a side street in front of me. For several minutes, I followed at a respectful distance, afraid to pass him.

This sort of understated suspense is the exception, not the rule. Early on, when Vito attempts to go straight, he loads crates onto a truck for a couple of minutes before quitting in disgust. But the crate-loading mini-game is no less dreary or repetitive than the action scenes that come later. Shootouts are interminable, with wonky targeting and enemies who take numerous bullets with no ill effect. Fistfights follow the same predictable pattern. Car chases handle reasonably well, but they all play out the same way. Cheap deaths and sparse checkpoints mean you'll end up playing the same parts over and over.

The game even has an unfortunate habit of killing you right at the start of a mission. At different points, it places you behind the wheel of a getaway car directly in front of frighteningly accurate gunmen. If you don't die at once, failing the mission later on will reset you to the start of the chase. It may be realistic that your bullet-riddled, Sonny Corleone-esque corpse should come to rest mere feet from the scene of the crime — but in video games, there's good realism and bad realism.

For long stretches, *Mafia II* manages to accrue goodwill with observant details and endearing character moments. (Driving home two drunk mobsters, as they sing along loudly to the radio, is a highlight.) But it's all gone in a muzzle flash. As soon as the action starts, the game falls apart. It's only when Vito *isn't* committing crimes that the *Mafia II* feels alive. Maybe that's a trenchant statement on mob life, but it doesn't make for much of a game. ®

HOT TIP
USE SNAP TARGETING, DUCKING QUICKLY IN AND OUT OF COVER, TO GET FARAWAY ENEMIES IN YOUR SIGHTS.

5

MAFIA II

FOR XBOX 360, PLAYSTATION 3, AND PC
RATED M FOR MATURE

DEVELOPED BY 2K CZECH
PUBLISHED BY 2K GAMES

Theater

A BIT MUCH But, hey, when it comes to *Wicked*, nothing succeeds like excess.

SPELL CASTERS

WICKED; THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE; THE REAL INSPECTOR HOUND

BY CAROLYN CLAY

"It's a bit much," acknowledges the Wizard of Oz, emerging from under the neon-blue-eyed *Lion King* mask behind which he does his heavily amplified business in the Broadway blockbuster *Wicked* (at the Opera House through October 17). "But," he adds, "people expect this sort of thing, and you have to give people what they want." Like the Wizard's accouterment, *Wicked*, playing Boston for the third time, is a bit much, but it certainly gives people what they want, serving up enough sensory overload, scenic choreography, airborne acrobatics, and dry-ice smoke to turn L. Frank Baum into Cirque du Soleil. The perpetrators definitely believe that loud is more, as well as that more is more, and you have to hand it to them: the $2 billion grosser based on Gregory Maguire's infinitely subtler 1995 prequel to *The Wizard of Oz* has proved at the box office that Oscar Wilde wasn't just being epigrammatic when he observed that nothing succeeds like excess.

It helps that the excess is built on Maguire's ingenious piggyback fable about the ambiguity of evil and hung on Tony-winning set designer Eugene Lee's spectacular evocation of Maguire's Clock of the Time Dragon. Glinda even descends and ascends in a round clockwork reminiscent of her favored mode of travel in the iconic 1939 film: the bubble! Adding more buoyancy to the oft-heavy-handed proceedings are *My So-Called Life* creator Winnie Holzman's libretto, which cuts the gooeyness of its girl bonding with droll *Oz* illusions, and the whimsical mash-up of oddly shaped costumes by Susan Hilferty. (An apt title for the show, were it not already taken, might be *The Lion, the Witch, and the Wardrobe*.)

Wicked itself is a machine on the lines of the time-dragon clock, the performances carefully tuned to Joe Mantello's direction of the original cast, from smug Glinda's restless-leg-syndrome perkiness to reticent sorceress Elphaba's angular, crouching-tiger intensity. In Maguire's conceit, the girl in pink and the girl who's green meet at "Dear Old Shiz" University, where they instantly loathe each other, become fast friends, fall out over a boy, grow up to become Glinda the Good and the Wicked Witch of the West, and follow their interwoven, politically spun destinies toward the melting dénouement we all know and love.

In the current touring production, Jackie Burns is a soulful, rip-roaring Elphaba, whether "Defying Gravity" as if she were a Quidditch player out of *Harry Potter* (whose magic academy *Wicked* anticipates) or applying her pretty pipes to composer/lyricist Stephen Schwartz's less anthemic efforts. And adept comedian Chandra Lee Schwartz, channeling Elle Woods as Glinda, boasts a sweet soprano when it's not subject to amplification that lives up to the show's title.

Casting a less strident spell is *The 25th Annual Putnam County Spelling Bee* (at the Lyric Stage Company of Boston through October 2), William Finn & Rachel Sheinkin's hilariously quirky riff on the high-pressure middle-school rite of the title. This is the most intimate staging of this Tony winner (for Sheinkin's book) that I've seen — which may account for a pull on the heartstrings equal to its tickle of the funny bone. Lyric honcho Spiro Veloudos has drawn on his adjunct-professor connection to Emerson College, hiring not only head-of-the-musical-theater program Stephen Terrell to direct but also several recent graduates, who prove convincingly young as the adolescent orthographers vying, imploding, and exploding before us.

Having begun life as a non-musical improvisatory exercise with the unpromising title *C-R-E-P-U-S-C-U-L-E*, *Spelling Bee* was developed at Barrington Stage Company in 2004 before going on to Off Broadway and unlikely Broadway success. And it still uses the surprisingly well-integrated device of including a quartet of spellers culled from the audience — they're given made-up-on-the-spot introductions by the presiding "adults," gamely if rudimentarily incorporated into the choreography, and eliminated from the competition on cue, even when it isn't easy. (At the Lyric press performance, one game ringer had to be given a second impossible word before he fell.) But at the core of the show is its sextet of variously nerdy elementary- and middle-school spellers, their sweaty-palmed turns at the microphone interspersed with surreal or pandemonic fantasies that limn their private distresses, from defending champ Chip Tolentino's ill-timed boner to sad Olive Ostrovsky's yearning for parental presence and support.

At the Lyric, under Terrell's direction, the chaos is well controlled, if as brimming as hormones, and the winsomeness beneath the geekiness is palpable. Terrell's choreography is more tongue-in-cheek frantic than accomplished, though veteran of the Broadway staging Lisa Yuen, lunging up to her lace panties into a split, proves supple enough as ultimately liberated overachiever Marcy Park. Jonathan Goldberg's adept off-stage musicians supply a jumpy undercurrent for Finn's now bouncy, now plangent tunes. And the newbie cast is terrific, with especial kudos to Lexie Fennell Frare as pint-sized gay activist Logainne Schwartzandgrubenierre, whose impossible surname is an amalgam of her pressuring dads', and Krista Buccellato as a transparently fragile Olive, who shyly points out that her name, with the first two vowels transposed, spells "I love." This production gets that part, as well as the funny ones, right.

CONTROLLED CHAOS A convincingly young cast and an intimate production make this *Spelling Bee* touching as well as hilarious.

The Publick Theatre reaches deep into the well of Tom Stoppard's juvenilia to turn up *The Real Inspector Hound*, which was written in the early 1960s, when the British wordsmith wasn't much older than the phonemical wanna-bes of *Spelling Bee* but a whole lot more brilliant. First produced in 1968, this slight, sleight-of-hand one-act (at the Boston Center for the Arts Plaza through September 25) combines parody, meta-theatrics, and the Absurd to squeeze such overripe fruit as Agatha Christie and drama critics. The piece is oftener performed as half of a double bill, but director Diego Arciniegas inserts an intermission and allows the inanity of both the hack scribblers and the closed-door murder mystery their delicious leisure. The slo-mo approach proves particularly — and audaciously — apt when an arch tea scene is stretched like starchy taffy. (Arciniegas also inserts a cell phone, which seems silly in so obviously a mid-20th-century period piece and mutes the gag that gets the drama critics involved in the whodunit.)

Seething second-stringer Moon and philandering influence peddler Birdboot are the critics, tucked, notebooks in hand, into a corner row of the BCA Plaza, the former spinning existential analysis that makes the ridiculously formulaic on-stage doings sound like Albert Camus's *The Stranger*, the latter ogling the actresses. Mrs. Drudge, the hair-netted charlady, sets the tone of the play within the play, answering the old-fashioned on-stage telephone, "Hello, the drawing room of Lady Muldoon's country residence one morning in early spring." And, of course, no one notices the body on stage until the ringer Inspector Hound shows up, trenchcoated and teetering on "swamp boots" that look like hot-water bottles.

It is possible to discern in *Hound*, which was penned ahead of *Rosencrantz and Guildenstern Are Dead* (though premiered later), a fourth-wall-breaking consideration of flexible identity. But at heart it's a clever goof that — despite the uncovering, once the reviewers get involved in the creaky mystery, of a murderous critical hierarchy — never completely makes sense. And Arciniegas does drag the fun out a little. But the production hits the right parodic buttons and lingers on them lovingly, with Jeff Adelberg's stagy lighting a hoot and Sheriden Thomas's Mrs. Drudge a delectable sandwich of ham and deadpan.

Art

THE WEST WIND Winslow Homer's 1891 oil is one of a trio of paintings by that artist that help make the Addison's American collection second only to the MFA's.

WELCOME BACK, GO AWAY

THE ADDISON GALLERY RETURNS; PLUS, TELLING BAD PUBLIC ART TO TAKE A HIKE

BY GREG COOK

"INSIDE, OUTSIDE, UPSTAIRS, DOWNSTAIRS"

ADDISON GALLERY | 180 MAIN ST. ANDOVER | THROUGH NOVEMBER 5

Closed for two years of renovation and expansion, the Addison Gallery of American Art at Phillips Academy reopened this past Tuesday with "Inside, Outside, Upstairs, Downstairs: The Addison Anew," nearly 400 greatest hits from its great collection. The 1931 Charles Platt-designed Greek Revival museum has been spruced up with new lighting, security, and climate-control systems, but there are no new galleries. It feels like visiting the home of a neat freak after spring cleaning. Everything looks wonderful, but for visitors coming to check out the galleries, changes will be hardly noticeable.

What's new is the Sidney R. Knafel Wing, designed by Centerbrook Architects of Connecticut to sit demurely back and to the left of the original building while linking it with the 1963 Elson Arts Center, a generic International Style studio building. The building fits so smoothly into its red-brick surroundings, you'd think it had been there all the time.

The façade of the three-story, 13,000-square-foot addition is glass behind a curtain of stainless-steel mesh. The mesh almost disappears when you look out; from the outside, however, it's a seemingly solid wall of gleaming silver, depending on the angle of the sun. This isn't just architectural razzmatazz — the fine metal contributes to energy savings by shading the window like tiny blinds.

Inside is a large, airy new Museum Learning Center, visible down a short hall from the Addison's first-floor galleries. "It's not an isolated classroom — we don't see education as something separate from what we do curatorially," says associate director and curator Susan Faxon. "The design was particularly to emphasize that, and that's why it's at the center of our new building."

The room offers handsome blond figured-maple cabinets and shelves for presenting art. An elevator allows easy transport of art from the new storage rooms (the collection is now all on site — previously it was housed in Boston), exhibition-prep facilities, and a loading dock downstairs. New offices are upstairs.

The Learning Center's large windows gaze out on the school's sweeping lawn and, sitting in the sedum of a green roof atop the new wing's first floor, a new addition to the permanent collection, *Black Niijima Floats* by Dale Chihuly. The 10 variously sized marbled black balls are the project's only misstep. Chihuly can be great fun when he's Technicolor, curvy, and over the top. But when he strips things down, as he does here, you see only how shallow he can be.

VENUS ANADYOMENE The spruced-up Addison turns Paul Manship's 1927 marble once again into a showstopper.

The visitors' desk and bookstore have been moved out of the old museum's entrance rotunda to nooks on the right. It's a small switch for a big effect, focusing attention on late Gloucester sculptor Paul Manship's 1927 naked, marble, Art Deco *Venus Anadyomene* fountain (now working again) and turning it once again into a showstopper.

The Addison's collection ranges from endearing, folksy portraits from the 1750s to Diane Arbus's iconic and still rivetingly surreal 1962 photo of a boy bugging out his eyes as he squeezes a toy grenade in his hand. There are dramatic small landscapes by mid-19th-century Hudson River painters Frederic Church and Albert Bierstadt, one of Martin Johnson Heade's hothouse canvases of apple blossoms and hummingbirds from 1871, and a trio of extraordinary late-19th-century Winslow Homer paintings of people confronting the force of the sea. City life appears in John Sloan's famous 1912 painting of women drying their hair on a New York rooftop, Andover alum Walker Evans's 1920s photographic studies of the geometry of New York architecture, and Edward Hopper's 1928 painting of boxcars waiting on a Gloucester track.

A 1949 Joseph Cornell box, a rare sight in New England, holds three balls in what could be a Minimalist hamster cage. Compare it to Alexander Calder's small, delicate 1942 mobile, with fins that seem like tiny floating leaves, and Donald Judd's forbiddingly severe line of gray metal boxes suspended from a wall dating to 1965.

Jackson Pollock's *Phosphorescence*, a drip painting from 1947, the year he first began making them, is a compact canvas covered with a thick impasto of silver paint, with rainbow hues seeming to shimmer through. White lines fall on top, like pick-up sticks. A brand-new 2009 painting and collage by Mark Bradford resembles a wall pasted thick with old, washed-out advertising posters.

"Our collection of American art, even though we only do American art, is one of the great collections in the country," Addison director Brian Allen tells me. "In terms of American things, we're up there with the MFA and the Philadelphia Museum of Art."

Comparing museums is a fun but challenging parlor game, because, owing to construction, many major local collections have been only sporadically on view in recent years. The collection of 1950s and '60s painting at Brandeis University's endangered Rose Art Museum is one of the finest anywhere, and the best in the region, but Harvard's collection of Modernist art of the past century is better and has more depth. The Museum of Fine Arts, often rightfully maligned for its poor collecting of 20th-century art, is better than the Rose in pre-WW2 Modernism, and better for Warhol and Pollock.

And then there's the Addison Gallery. If you look just at Modernism, it probably comes in a strong fourth, after the Rose and Harvard and the MFA. But when it comes to its specialty — all of American art— only the MFA has a better local collection.

GREG COOK | gcook30@hotmail.com

Worst Public Art Manifesto No. 1

TAKING THE STUFFING OUT OF STUFF WE HAVE TO LOOK AT

Long-term public art has a greater responsibility to the community, to the public, than regular gallery art. Gallery art can afford to be crazier, more acid, more painful, more anti-social, and more just plain bad, because our experience of it is temporary. But long-term public art, like architecture, is something we have to live with. And usually we, the public, have no say over what public art or architecture that is. I do not mean that we want public art or architecture with no teeth. (Bland, saccharine, toothless stuff is one of the major failings of public art.) Only that it should be a companionable beast.

A key aspect of public art that's often left out is the public. Usually, the public is not involved in choosing public art; that decision is given to small committees or individuals or private businesses. Individuals or small groups are often best for selecting great art, so I'm not trying to change the selection process.

That said, public art – even works we hate – should be given a chance. Years. Sometimes it takes a while for something to grow on you. Sometimes it takes a while just to figure something out. Sometimes something that looked cool at first becomes trite.

But after giving public art a fair shot, the public has the right to impeach bad public art. I don't mean for bad public art to be destroyed. Just removed. Perhaps some other community would benefit from some quality time with it. And new public art should take its place.

So, dear reader, I'm soliciting your nominations of the Worst Public Art in New England. Please e-mail your choice – preferably with photos – to gcook30@hotmail.com. I'll share the nominations at my blog, the New England Journal of Aesthetic Research (gregcookland.com/journal) – and then select one work that is particularly awful. And launch a campaign to have it removed. Please join me in this noble, democratic community-improvement effort.

_GC

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Books

NORSE CODE

PER PETTERSON PLUMBS *THE RIVER OF TIME*

BY PETER KEOUGH

I CURSE THE RIVER OF TIME

BY PER PETTERSON | TRANSLATED BY CHARLOTTE BARSLUND, WITH THE AUTHOR | GRAYWOLF PRESS | 246 PAGES | $23

Why would Per Petterson — the bestselling Scandinavian writer whose books *don't* feature an invincible crimefighting heroine — curse the river of time when he is so adept at navigating it? Dip into the stream of consciousness in almost any of the brooding Norwegian's novels and past and present will overlap and dissolve and reconfigure in patterns with little regard for chronological narrative.

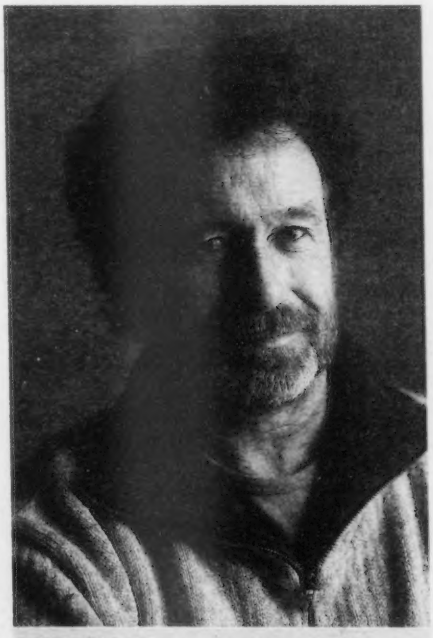
In this, his newest novel, which is part of an ongoing, semi-autobiographical saga spun out in his previous works, the river runs on many levels, eddies of past experience that flow simultaneously in the mind of Arvid, the sad-sack first-person narrator. It's kind of like the film *Inception*, except that the medium is memory and not dreams, the architecture is stable if a bit banal, and there are no shootouts.

Arvid, a lapsed Communist (the title, it turns out, is a quote from a poem by Mao Zedong — who knew the crotchety old mass murderer had a soft spot for verse?), begins his tale by announcing, "All this happened quite a few years ago." He's referring in part to events in 1989, when, lamenting his impending divorce and the ongoing collapse of the Soviet Union, he takes a ferry from Oslo to northern Denmark to visit his cancer-stricken mother, whom we saw as a feisty teenager in Petterson's 1996 novel *To Siberia*. While engaged in this sentimental journey, Arvid reflects on his youth in the '70s, when he enraged his mother by quitting school, joining the party, and taking a job at a factory. During this time, he also connects with a younger fellow traveler, a beautiful unnamed girl who appears to be the love of his life — and the woman he is about to divorce in 1989.

Interspersed among these storylines are less developed, epiphanic interludes precipitated by such Proustian cues as a hissing tea kettle and the smell of cocoa. They include Arvid's recollection of how he went to visit his dying younger brother in 1983 and, while riding the tram to the hospital, passed the place where he had once brought in a dog to be euthanized. So much for trying to find a little break in his misery. "I realised," he observes ruefully, "that these fifteen minutes I had thought I could inhabit so safely were far from being an expanding space, on the contrary, it was like it always is with time, that it can slip through your fingers when you are not looking." Rather than retrieving lost time, Arvid is continually losing the present moment to inescapable memories of past loss.

Sometimes this blurring of when and where brings about confusion that might not be intentional. And the framing tale set in 1989 lacks the cumulative power and focus that Petterson brought to a previous incarnation of Arvid, his alter ego, in the 2002 novel *In the Wake*. But though the flashback-within-a-flashback-within-a-flashback structure can get a little unwieldy, Petterson couples a Hemingway-esque spareness of diction with a Faulknerian complexity of syntax to keep it all afloat. That makes for a lot of run-on sentences strung together with "and," a lot of detailed descriptions of qualities of light and the nuances of odors, and a lot of cigarette smoking. But at its best, the prose is incantatory, evoking the beauty of the seemingly infinite moment, and how impossible it is "to grasp that in the end something as fine as this could be ground into dust." ◉

PER PETTERSON | Coolidge Corner Theatre, 290 Harvard St, Brookline | September 16 @ 6 pm | $5 | 617.566.6660 or brooklinebooksmith.com



TIME BENDER Petterson's chronology can become unwieldy, but his masterful prose keeps the story afloat.

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"I feel like we don't make it easy for people to like us," says Kevin Barnes. "I think we're a very polarizing band in that way. A lot of people might have actually liked us if we had seemed less pretentious or less theatrical."

OF MONTREAL EXPOSED

KEVIN BARNES FLASHES HIS INDIE-ROCK CRED

BY DANIEL BROCKMAN

"I've always been drawn to a density of ideas," states Kevin Barnes, plaintively. If you have even a passing familiarity with Barnes and the music he's made for the past 15-plus years with his glammed-out-chamber-pop Athens (Georgia) ensemble Of Montreal (who come to the House of Blues next Thursday), then you probably retorted to that line with an emphatic "Duh!" If you aren't familiar with the man, let me spell it out: Barnes's music is overstuffed with "a density of ideas" the way Picasso's Cubist paintings occasionally had some cubes in them. It's all part of how he fills every microsecond of every Of Montreal song with little pieces and parts and zigs and zags, until listening to one becomes a minefield of whizzing thoughts and changes.

Placed in context, Barnes's kitchen sink fits: as a somewhat latter-day participant in the loose collective of bands and musicmakers known as Elephant 6, Of Montreal were of a kind with fellow over-creators like Olivia Tremor Control, Neutral Milk Hotel, and Apples in Stereo. "When I was around all of those guys, in the '90s," he explains, "the idea when making an album was, you know, 'Just fill that CD up with as much material as possible!' Seventy-two minutes, or whatever the limit is! I was surrounded by all these creative people bounding with all of this stuff, and it seemed a shame if you made an album and it was *only* 45 minutes."

Even from the start, though, there was always a crucial distinction between the doe-eyed psych of the rest of Elephant 6 and the restless theatricality of Barnes and Of Montreal. Perhaps it was the way that "Panda Bear" (from 1998's *Bedside Drama: A Petite Tragedy*) and "Jacques Lamure" (from 1999's *The Gay Parade*) veer off in a thousand directions, each refracting bright light or dark matter, depending on how hard you listened. Or maybe it was the way Barnes was beginning to inhabit quasi-alter egos in order to discover new methods of expression.

"For a while," he says, "I had a lot of musical ideas that were all about falsetto singing and sort-of-sexual content. So I kind of used these other characters as a device — but it's organic, it's just this thing that sort of happens, a kind of Dr. Jekyll and Mr. Hyde thing. I sort of become this character, and I'm familiar with that character, and I don't censor it, I don't have to say, 'Oh, I can't say that in a song.' Instead, it's like, 'Oh hell, yeah, okay, I'm gonna do this now.' It's really exciting and liberating and empowering in a strange way."

Most Barnes-ologists would place the moment of his ultimate liberation at the release of the band's eighth album, 2007's bizarrely accessible *Hissing Fauna, Are You the Destroyer?* Not that the band hadn't been moving in accessible and revelatory directions, starting with 2004's darkly playful *Satanic Panic in the Attic* (try listening to that album and getting the twisted chorus to "Chrissy Kiss the Corpse" out of your head) and going on with 2005's *The Sunlandic Twins*, wherein you might surprise yourself by tapping your toes to songs with titles like "Wraith Pinned to the Mist (And Other Games)." But *Hissing Fauna* is where Barnes got personal — and unleashed Georgie Fruit. The album's success not only put a newfound spotlight on the band, it had pundits scratching their chins at this bizarre persona, who rears his pan-sexual head in the midst of *Fauna* magnum opus "The Past Is a Grotesque Animal."

DRAMATIS PERSONAE From the '90s-era Elephant 6 days to this month's release of 10th studio album *False Priest*, Of Montreal have stoked a flamboyant fire in indie rock.

"People somehow think that personas are not genuine," Barnes explains. "But I don't agree. I think that there's nothing you can do that isn't a part of you, there's nothing you can do that isn't genuine."

Perhaps it was all part of coming to grips with success after years of fighting perceived failure, or at least a lack of acceptance. "My first record, *Cherry Peel*, was a very personal, and it got slammed across the board by what little press it got. It was like being beat up on the first day of school. The next day, you think, 'Fuck it, I'm not talking to anybody, I'm gonna keep my head down and wear all black.' And my way to wear all black was to don a kaleidoscopic trenchcoat — because I think that there is always a part of me that needs to hide in an alternate reality."

Barnes's latest retreat into a world of his own creation, the lavish and majestic *False Priest* (Polyvinyl), shows indications of his fissure with '60s psychedelia, as the blatant new wave and funk of tracks like album opener "I Feel Ya Strutter" and "Godly Intersex" see him dip his toe in the pool of conventional hitmaking. But don't be fooled by those indicators — for every tease of "normality," there is a bizarre dunk in the weird tank like album closer/headscratcher "You Do Mutilate," a mutant that displays Barnes's recent infatuation with all things P-Funk.

"Yeah, I feel like we don't make it easy for people to like us. I think we're a very polarizing band in that way. A lot of people might have actually liked us if we had seemed less pretentious or less theatrical. Like, you know, if they were stuck on a desert island with the records, they had no references, no concept of what we were about, it might be easier to like them if it was just the songs. I think when some people see the whole thing, the presentation and the way we are — we aren't the kind of band that just anyone can love." ◉

OF MONTREAL + JANELLE MONÁE | House of Blues, 15 Lansdowne St, Boston | September 16 @ 7 pm | $25-$35 | 888.693.2583 or hob.com/boston

Razzle-dazzle

OF MONTREAL'S LIVE THEATRICS ARE NO STAGED ACT

Of Montreal came into being in the late '90s, when so-called alternative music was entering a period of fallow commercial bloat that followed the pop overthrow of 1991 – The Year That Grunge Broke.

"Alternative" was in many ways a reaction to the outlandish extremes of '80s culture, from the Day-Glo synthetic-ness of new wave to the eye-lineered leather tease of hair metal. Like late-'70s punk repudiating disco and prog-rock, early-'90s rock was a roots-return maneuver, and a relatively austere one at that, as a generation of youngsters became interested in music-biz ethics and flannel accouterments. Which of course made the stage spectacle of Of Montreal in particular and the Elephant 6 collective in general seem all the more jarring. Barnes and company have always filled their albums to the brim with insanity – but for many of their fans, it is the band's live show, flamboyant and bizarre, that's kept them coming back.

"In the early years especially, the live show had been a real thrown-together hodgepodge," Barnes points out. "There were a lot of ideas, but they weren't very refined. It would be like, 'Okay, these pigs will come out on stage, and then this man with a gas mask will come out and gas them all, and then a cowboy will come and shoot them all' – but it was all thrown together like a Benny Hill sketch."

The past tense there suggests that for the *False Priest* tour, the band are looking to class up their act. "Well, sort of," Barnes qualifies. "This record is really cinematic, and so while it was being made, I was thinking very visually, and we've been brainstorming this production for months. It's become an intricate process, coming up with visuals and theatricals and dancers for every song."

Which is still a far cry from the lumberjack dress code that prevailed through so much of '80s and '90s indie. (Even if there was a freak-flag strain in there, whether it was the Butthole Surfers' surgery videos and topless go-go dancer amid drug-fueled mayhem or the playtime carny juvenilia of the latter-day Flaming Lips.) For Barnes, it's all about finding a way to express "a powerful positive energy. I mean, I've been really into Parliament and Sly Stone and Stevie Wonder, and I just love the freedom that those artists have. They just sort of stuck their ass out and didn't care. It's just about allowing yourself to just be, just celebrating all things in life without being full of insecurity."

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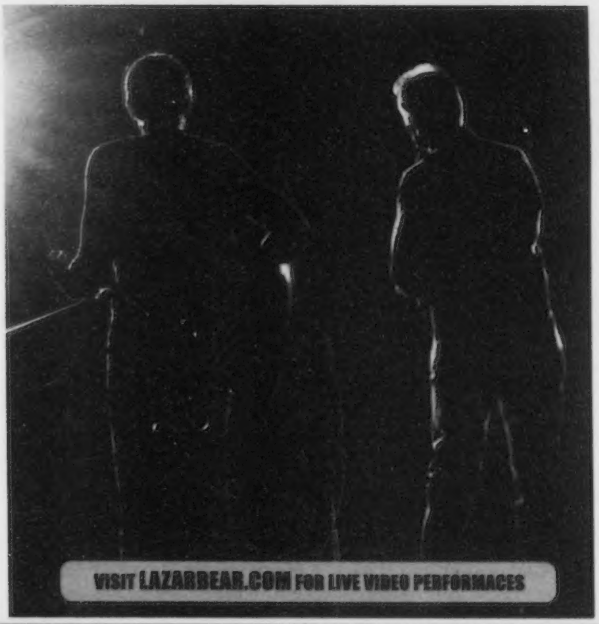

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SEPTEMBER 24
AN EVENING WITH PAULA COLE

A native of Rockport, Massachusetts, Grammy Award–winner Paula Cole graduated from Berklee in 1990. In 1993, Peter Gabriel asked her to join his Secret World Tour, after her Imago debut, *Harbinger*. The fan base she built from two years of extensive touring helped fuel her next album, *This Fire*. It was a breakthrough smash, yielding the hits "Where Have All the Cowboys Gone?" and "I Don't Want to Wait" (also known as the theme song to the hit TV series *Dawson's Creek*). Cole's much-anticipated new album *Ithaca*, will be released in September.

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THE PHOENIX

MUSIC
Rock

EXPERIMENTAL WISDOM

BROKEN SOCIAL SCENE SHAKE UP CONVENTION

BY JONATHAN DONALDSON

Prior to the popularity of Animal Collective, indie-rock fans long denied any genetic relationship to the types of bands (*i.e.*, the Grateful Dead) you had to see live to get the "real" experience. But Toronto's Broken Social Scene — who come to the House of Blues next Friday — have just the kind of fans who live by the candlelight of their concerts and know every word to every song. And short of having their own collective noun ("Brokies?" "Socialites?"), these fans are raving mad in love with the various Canadian boys (and sometimes girls, including Feist) who move in and out of the large extended family that is Broken Social Scene.

"I think we probably give more than other bands," says bassist and founding member Brendan Canning over the phone from Toronto. And he's right — in the process of making sure that no two shows sound the same, Broken Social Scene do let the rope go more than a little bit. A couple of years ago, they played a show in Mexico City where they invited a mariachi band to play on stage with their horn players. At the end of the night, the mariachis led both band and audience in a drunken refrain of "Cielito lindo" ("Ay, ay, ay, ay/ Canta y no llores . . . ").

"I think it would be terribly boring if you were in a conventional band where you were just like, 'Here is my song and here is my guitar part,' " says Canning, whom you could call the measured and objective force in the group's consciousness. But he isn't suggesting stoned stupors or wanky jerkathons, either. Broken Social Scene could easily cop note-for-note perfection if they wanted to. Instead, the collective of musicians choose to apply a more free-form, poetic set of rules in order to keep their music from becoming mechanical — sometimes pushing things too far even from singer Kevin Drew's comfort zone. "Kevin gets a little frustrated sometimes, because everyone really just goes purely on the feel of the night as to what might go down," says Canning. "Sometimes these experiments can go south if you're not careful. But at the same time, it is part of what makes this band unique and really fun and exciting and keeps people coming back."

After a five-year gap between proper releases, Broken Social Scene issued their fourth album this past May, the John McEntire–produced *Forgiveness Rock Record* (Arts & Crafts), which absorbs much of the live warmth and shimmering incandescence of 2005's *Broken Social Scene* and converts it into a digitally buzzing, fuzzy, rattling halogen lamp of an album — one that calls to mind recent polished art-rock albums like Dirty Projectors' *Bitte Orca* and Wilco's *A Ghost Is Born*.

"I don't think we could have repeated ourselves," says Canning, and rightly so. But this is why seeing Broken Social Scene live is so definitive — it's the great equalizer that takes all the best songs from all the eras and unifies them in a way that is born and dies on the same night. It's a place where the frantic static of "Forced To Love" will be able to stretch out and grow into lightning bolts. Or where the instrumental "Meet Me in the Basement" will be able to fulfill its exultant promise. "It gets people pretty elated by that point," says Canning of "Basement," the current tour's encore. But don't cry, "Spoiler alert!" — no real great work of art can be ruined by your knowing its ending.

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SOCIAL ACTION For the freewheeling BSS, the releases are just a template for the live show.

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POP RETROGRADE

DUM DUM GIRLS SHIFT TOWARD A NOISY TIME WARP

BY REYAN ALI

HALLOWED SOUND "There is nothing more amazing than singing in a choir in a church and hearing that natural hanging reverb," says Kristin Gundred (second from right).

It takes Kristin Gundred about a minute to remember when she created Dum Dum Girls. It was 2008, she determines, but her sound rarely draws comparisons to anything originating within the past decade — or the one before that. Even rummaging through the '80s isn't too fruitful. Instead, her powdered-sugar pop salutes the '50s and '60s — days when girl groups and their harmonized melodic sparkle dotted the charts. *I Will Be* (Sub Pop), Dum Dum Girls' first full-length, champions all those antiquated girl-group tropes: vocal harmonies, breezy instrumentation, and cooing phrases of endearment like "baby" and "girl." Moving with a fleeting sweetness, the record attempts to recapture a zeitgeist that's long been history.

Dum Dum Girls originated in a California bedroom as a MySpace project. At first, Gundred penned folk songs on an acoustic, but she decided to save that angle for later in life. "I needed to go electric. It took a couple of tries to realize, 'Well, why don't I just incorporate all of my favorite sounds into what I'm doing?' " The drums would bear what she calls "classic Motown production." Distorted, fuzzy guitars appeared because "I'm kind of a rock-and-roll person at heart"; vocals were cribbed from the girl-group era because of how "æthereal and angelic" they felt. Ample amounts of vocal reverb were added too — "There is nothing more amazing than singing in a choir in a church and hearing that natural hanging reverb."

But Gundred's adoration of the old-fashioned stretches beyond simple sonic quality. It begins with the name, which pays tribute to the Vaselines' 1989 album *Dum-Dum*, or Iggy Pop's "Dum Dum Boys," or Talk Talk's "Dum Dum Girls." Maybe all three. Gundred intended the cover of *I Will Be* to repurpose a still from exploitation director Jesus Franco's 1969 women-in-prison flick *Island of Despair* (a/k/a *99 Women*). When that idea didn't work out, she went through her mother's photo albums, landing on an awkward candid of her mom going through a closet while wearing fake eyelashes. The cover for *I Will Be* is straight out of 1972.

Since Dum Dum Girls are now a flesh-and-blood band (they come to Bank of America Pavilion this Sunday), the on-stage fashion also pays homage: four women don black leather, leggings, and heels. "I wanted to carry on that tradition of entertainer," says Gundred, citing a handful of striking looks that qualify as "the classics": "the Supremes with matching dresses and coiffed hair, or the Ramones with their leather jackets, or even as simple as Elvis having this highly stylized look." The final matter of importance is the Dum Dum Girls' names. Gundred is known as Dee Dee, and if bandmates Jules, Bambi, and Sandy are somehow not using aliases, their given names are absurdly perfect.

Despite the many nods to the past, Gundred feels her work is more than a simple throwback because her primary tools — "nasty electric guitars, reverb vocals, fuzz bass, driving drum beats" — exist as "timeless styles." Dum Dum Girls' lo-fi, home-recording-bred approach will evolve: her upcoming solo EP uses an actual bass rather than a re-amped guitar, substitutes a drum machine for real drums, and has "expensive mics instead of a computer."

"I'm not interested in rehashing things," she explains. "I can't help but have my influences, but my main influence from that time period is considering songwriting as a craft. I don't want to be a flash in the pan."

DUM DUM GIRLS + VAMPIRE WEEKEND + BEACH HOUSE | Bank of America Pavilion, 290 Northern Ave, Boston | September 12 @ 7:30 pm | $35 to $39.50 | 617.728.1600 or livenation.com

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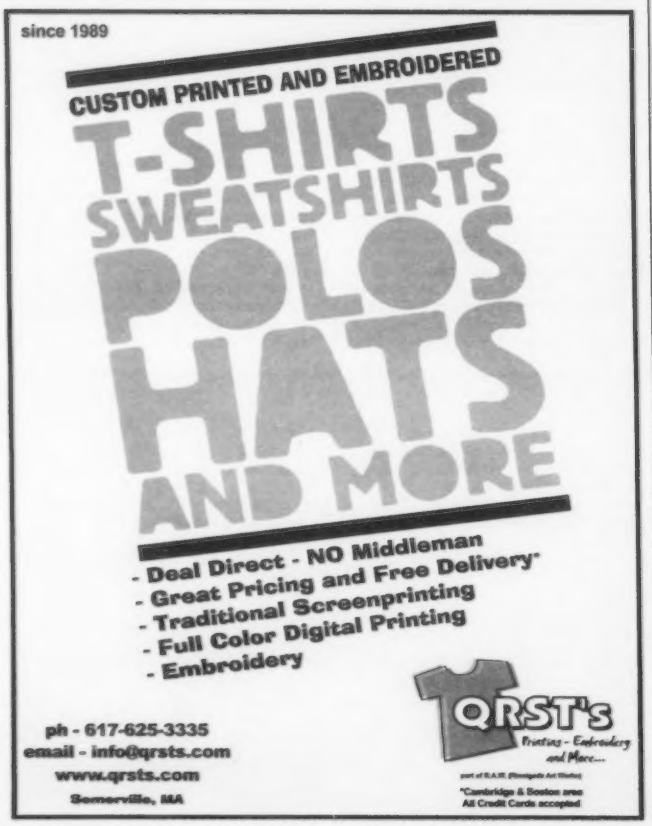

The Big Hurt

LOVE BOAT

CRUISING WITH MUSIC THAT FLOATS

BY DAVID THORPE

I'm not usually one to plan ahead, but let's consider my Valentine's Day nailed down. Buddy, I've got three words for you, plus a number: *Boyz II Men Cruise.*

February 11-14: three magical, romantic nights aboard the *Carnival Imagination* with the greatest R&B vocal group of the 20th century. A small-group photo session with the band. Two concert performances. Free food and snacks. A poker tournament. *A gift bag.*

I swear to God, I am getting on this boat with Boyz II Men, and my editors are paying for it. They don't know it yet, but they are. This cruise is the crowning achievement of the Alexvanderpoolera: a multi-platinum 20-year career ranging from slow jams to Motown covers to new jack swing. This demands coverage by a qualified music journalist, or by me, since I asked first. Pay up, *Phoenix*.

Of course, I won't be able to make educated comments on the purported romantic qualities of the cruise unless a lady guest is booked along with me. I won't need my editors to provide one, but I do hope they'll have the good taste to pay the fare of whomever I bring. I suggest the Grand Suite ($1799/person), since a balcony with an ocean view is a practical pre-requisite to lovemaking worthy of an R&B cruise. If that's too steep, I'll settle for any room with a fireplace for getting busy down by, or maybe just some extra pocket money — sexy adult drinks, with the exception of those served at the Boyz II Men Welcome Cocktail Party, are not included in the package price.

And if the paper won't pony up for a companion at all, there's always the Boyz II Men Singles Mixer. My fade is impeccable, my orange blazer is immaculate, and I know all the words to "I'll Make Love to You." I cannot fail.

The whole concept of a music cruise is new to me; the closest I ever got was paying $38 to go out in a rowboat with Big Daddy Kane. (He drank a V8 and told me about some of his sexual encounters.) After a little digging, I discovered that music cruises are a common thing — Rose Tours, the outfit behind the Boyz II Men outing, has a hell of a line-up. The Sammy Hagar Cabo Wabo Cruise is predictable enough, since Sammy has that weird hard-rock Jimmy Buffett beach-bum racket going. There are also New Kids on the Block and Backstreet Boys cruises, but those alabaster twinks can't hold a candle to the Boyz. Pass!

Most baffling of the bunch is the Rick Springfield Cruise. Turns out the dude still has a lot of fans, and they love to be trapped on a boat with their favorite singing soap hunk. I found an extensive meet-and-greet photo gallery from Rick's 2009 outing, and it's a devastating window into one man's hell: in hundreds and hundreds of photos, all against a blue yearbook backdrop, Rick poses with an astounding menagerie of frumps, mutants, beady-eyed eccentrics, and human-chicken hybrids. Poor Rick. You can see his enthusiasm cycling from photo to photo, his thumbs-up drooping and his grin slackening into a rictus of barely concealed rage. Then he musters a few more volts for another big smile, another big hug . . . until, a few shots later, it all starts flagging again: *Pull it together, Rick. Two hundred to go. Oh, Christ, who am I?*

Also notable is the video intro to the 2010 cruise, in which a visibly rattled Springfield announces the ride's big attractions: "I may be bringing my car, but don't hold me to that. At the very least, there'll be a DVD of my car, and me driving around my favorite spots in Malibu." That's what his mouth is saying, but it's a little hard to follow because his eyes are clearly saying, *Kill me. Kill me. Kill me.*

[Note to editors: I know this column made a bit of a change in direction, but please don't get confused and book me on the Rick Springfield Cruise.]

DAVID THORPE | dthorpe@phx.com

RYAN DALTON

LOCAL MUSIC

MP3 of the Week

MARCONI, 'GRADY CALLOWAY'S HEART OF GOLD'

Long have we pined for a time machine to take us back a few years so we could hop into some crowded Allston basement and catch Night Rally *just one more time*. Scientists are still working on it. What's important for now is that NR drummer and shadow crooner Luke Kirkland is finally unleashing his long-awaited **MARCONI** record September 11 at a stacked Great Scott release party with Pretty & Nice and friends. "Grady Calloway's Heart of Gold" is serious business, teeming with spiraling melodies, split-screen narrative and wordplay, shag-carpet organ chords, and a motley percussion crew Tom Waits could be proud of. Kirkland pounded the record out all alone, but the live supergroup line-up includes members of Piles, Mystery Roar, and Campaign for Real Time. Snag the MP3 over at thePhoenix.com/onthedownload.

_Matt Parish

WHO SHOT ROCK AND ROLL?

DRINKING AROUND TOWN WITH MELLOW BRAVO

_BY BARRY THOMPSON

Sometimes, bad choices don't seem so bad when we're making them. Sometimes, dangerously irresponsible decisions pan out. Sometimes, it doesn't matter, because it's already too late to turn back.

A few weeks ago, I signed up to spend an afternoon bar-hopping with a strange man. Upon noticing that he'd pounded a Guinness before I could down half a PBR, I wondered whether I hadn't gotten in over my head.

"I definitely am a weekend warrior," Mellow Bravo pulpiteer Keith Pierce tells me. "This is abnormal for me, to be out on a weekday drinking."

We're at Flann O'Brien's on Tremont Street in Roxbury, just a shade after 3 pm on a Thursday. Those of us with real drinking problems know 3 pm doesn't count as daytime, and Thursday is too close to Friday to count as a weekday. But this occasion marks a milestone for Pierce — a less abrasive, slimmer facsimile of Jack Black in *High Fidelity* who makes noises with his mouth akin to those of David Lee Roth and James Brown. He's spent many years plugging away in Boston rock circles. Now, Mellow Bravo — who unload their first long-player, *Strut* (self-released), on an unprepared society this Friday at the Middle East — have earned him his first newspaper interview.

And though the band have caroused for little more than a year, they're positioned to encourage other people to make many, many more-dubious choices. "I think the fact that musicians, on a whole, are in front of everybody all the time makes their drunkenness a little better documented," Pierce muses. "We're all pretty drunk."

This becomes a perpetual truism as our afternoon progresses from Flann's to Bukowski's to the Middle East Restaurant to Mellow Bravo's jam pad at New Alliance. The conversation drifts from local derelict street performers to how Eddie Vedder probably feels guilty about accidentally ruining music for 10 years to why Pierce's relationship with keyboardist and co-vocalist Jess Collins has yet to generate any band drama. But his mind never strays too far from rock and roll. Neither, it seems, does the collective cranium of Mellow Bravo — a congregation of former and current stoner-rockers and crust-punkers rechristened into a strange denomination of classic-rock revivalism.

CELLARS BY STARLIGHT

Pierce mentions something about deconstructing old-school classic and roots rock, then putting the preferred pieces back together. This could account for how Mellow Bravo manage to sound archival without reflecting a specific erstwhile decade or staple band. Except for when they're deliberately mimicking Van Halen.

"We want to be the baddest bar band around, but play original stuff," Pierce proclaims. "That would make us able to play anyplace in the USA and kick the shit out of everybody."

The forging of *Strut* entailed stretches in three different studios — New Alliance, Camp Street, and Mad Oak — and the sextet got pretty damn picky about the devices they were using. "We wanted to make it as authentic as possible, knowing that we had to record it digitally, 'cause we couldn't afford tape," Pierce explains. "Any piano parts you hear are played on a real piano. If we wanted a certain amp sound, we were going to find that amp. We spent so much time trying to find the right sounds, but in the end, it was worth it. I don't really feel like we needed to shy away from things sounding different song by song, because they did that all the time back in the day. The Stones were recording in France one week and Los Angeles the next."

It would be really cool to write that Mellow Bravo have embarked on a quest to define the future of classic rock. But as Pierce reminds me while nursing a screwdriver at the Middle East, classic rock has no future. That's, like, the whole idea. "Bands are considered classic rock, because classics stand the test of time. So the future doesn't make any sense, 'cause, like, it's just rock. As soon as you put something in front of it, it sucks. Dance rock sucks. Indie rock sucks. Fuck that. Certain bands I really like fit into those categories, according to other people saying that's what they are. But to me, it's all just rock and roll."

TAVERN ROCK "We want to be the baddest bar band around, but play original stuff," proclaims Keith Pierce. "That would make us able to play anyplace in the USA and kick the shit out of everybody."

MELLOW BRAVO + TOWNSHIP + GOZU + ZIP-TIE HANDCUFFS + DJ NOOK | Middle East downstairs, 480 Mass Ave, Cambridge | September 10 @ 8 pm | 18+ | $12 | 617.864.3278 or mideastclub.com

Out SSLLOOWW YR ROLL

A CAMBRIDGE DANCE PARTY THAT'S IN NO HURRY

_BY MICHAEL MAARROOTTTTAA

The Internet had a mild fit last month when Tampa musician Nick Pittsinger used his computer to slow down Justin Bieber's "U Smile" by 800 percent, creating a warped, Sigur Rós-mimicking 30-minute epic. Gawker deemed it "incredible."

The dudes who organize the monthly SSLLOOWW dance party at Cambridge's Enormous Room – but moving to Middlesex Lounge in October – probably let out a drawn-out yawn. Then took a swig of Drank.

"When that mix went around, we were like, 'I know, you're late to the party,' " says Jamie Michalski, a/k/a DJ Die Young/Die Slow.

SSLLOOWW isn't a typical dance night, since the free offering of "anti-energy drink" Drank will cause more casual leans than party rages. A week ago Tuesday in Central Square, when Throwed was packing the Middle East Down with a zombie-themed electro party and DJ Kingdom was beat-bombing ZuZu, SSLLOOWW was chilling. Hard.

MICHAEL MAROTTA

ANTI-DANCE At SSLLOOWW, the music does the drugs *for* you.

"There are so many dance parties, they all sort of blend into the same thing," says Mikey Lee, a/k/a DJ Coralcola/Coralslower. "This is the anti-dance party, like listening to a record on whippets. We're doing the drugs for you."

Any city could use a party repping subgenres like witch haus and drag while booking Salem and White Ring. But the genius of SSLLOOWW is reimagining familiar tracks in the name of DJ Screw, the late-'90s Texas-based hip-hop producer who died in 2000 after mixing codeine with other drugs.

The songs are reborn with a deliberate pace and bumped vocal pitch. Cyndi Lauper's "Time After Time" suddenly haunts, Yeah Yeah Yeahs' "Maps" is even more desperate, and slowed way the fuck down is the only tolerable way ever again to hear Len's "Steal My Sunshine." About 80 percent of the SSLLOOWW playlist comes from spontaneous mixes/re-edits off Serato and Ableton.

"I love chopping and re-creating beats," adds Logan Hudson, a/k/a El Slowsur. "Nobody is really doing this yet. . . . It's all Internet-based. It's a developing thing, it could blow up or it could fizz out."

More at thePhoenix.com
VIDEO, SLIDE SHOW, AND REVIEW OF MARINA & THE DIAMONDS AT THE PARADISE AND SLIDE SHOW OF STONE TEMPLE PILOTS AT BANK OF AMERICA PAVILION | **PLUS** VIDEO FROM ALL TOMORROW'S PARTIES IN MONTICELLO.

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RELAXED ATTACK

⊕⊕⊕⊕ **TEEN DAZE | *FOUR MORE YEARS*** | Arcade Sound Ltd. | Naming genres of music is a tricky business, but goddamn if they didn't nail it with this chillwave shit. Everything you need to know is right there in the heading: down-tempo, chilled-out electro that pulses in organic waves of noise. The wave bit can be taken at face value as well; this music may be the product of (usually lo-fi) machines, but it sounds like the tides in harmony with the moon. That's before we even get to synonyms like glo-fi and hypnagogic — the former indicating the bedsit-laptop approach that glows like aural mist, the latter a reference to the state between wakefulness and sleep where these songs seem to have been born. It's a style popularized by the label Arcade Sound Ltd and acts like Washed Out and Millionyoung. But the nebulous, Vancouver-based producer Teen Daze has written the genre's most congenial record to date. *Four More Years* is a low-settling haze of keyboard squelches and squiggly bass, with ambient, vaporizing synth hooks that cut through the cold like a beacon. The sparse vocals come through here in echoing washes of '80s electro-pop pining. If it weren't for the mid-tempo synth-beat push on songs like "Around" rooting Teen Daze in the firmament, it'd be easy to hold this record tight to your breast like a helium-filled valentine and float off into the clouds.

_Luke O'Neil

DELTA FORCE

⊕⊕⊕ **RONNIE EARL AND THE BROADCASTERS | *SPREAD THE LOVE*** | Stony Plain Music | Boston-based blues-guitar virtuoso Ronnie Earl seems to be considering his past on his 23rd album as a leader. As on 2007's *Hope Radio*, Earl returns to the all-instrumental format that — along with his beatific tone, impeccable phrasing, and wildly emotive instincts — helps set him apart from the genre's six-string pack. As the album unreels, he revisits several of his influences, starting with Albert Collins's prickly "Backstroke" and Kenny Burrell's jazz-blues swinger "Chitlins Con Carne." He pays tribute to the late Muddy Waters Band pianist Otis Spann on "Spann's Groove," (which was written by and showcases Broadcasters keyboardist Dave Limina); he resurrects his own "Skyman," a soaring, contemplative trip into the stylistic realm of Duane Allman that first appeared on 1996's *Grateful Heart: Blues & Ballads*. Earl's slow, sweet-toned "Eleventh Step to Heaven" alludes to his spiritual quest and experience with addiction recovery. It's *Spread the Love*'s centerpiece, with the album's most epic, moving performances, sandwiched between the crying, testifying "Tommy's Midnight Blues" and "Ethan's Song," an elegant shuffle that walks a high wire between jazz and blues with smoky élan. The acoustic finale, "Blues for Bill," has the flavor of the Delta's red dust; it makes this blues odyssey complete.

_Ted Drozdowski

RONNIE EARL AND THE BROADCASTERS | Regent Theatre, 7 Medford St, Arlington | September 11 @ 8 pm | all ages | $28-$38 | 781.646.4849 or regentthreatre.com

A SINKING EFFECT

⊕⊕⊖ **THE THERMALS | *PERSONAL LIFE*** | Kill Rock Stars | What's happened to the Thermals? As recently as last year's *Now We Can See*, this Portland (Oregon) indie-punk band were taking on religious fanaticism, death, Armageddon — shit going haywire in general — and doing so with the playful spark of folks just psyched to be alive and creating clamor. *Personal Life* is the anti–*Now We Can See*. The music suggests Archers of Loaf or Built To Spill (bands excellent at being forlorn), even if the Thermals' actual instrumentation has little kinship with '90s indie rock. Most jarring are the changes in guitarist/vocalist Hutch Harris: he still boasts the perky, nasal voice of a middle-schooler (not always a bad thing), but nearly everything he shouts here sounds either crestfallen or misguidedly hopeful. (From "Never Listen to Me," the nadir: "I'll give you all that I have/I'll tell you everything/Love me all of my life/Never listen to me.") Even the group "oh-oh-way-oh-oh" that Harris leads in "Your Love Is So Strong" is funereal. Despite the band's ability to sound sincere even as they dramatically shift tonal gears, the excessive doses of ache can be tiring. It's still a Thermals record, but maturity sure is sobering.

_Reyan Ali

BLUES BLOODLINES

⊕⊕⊕ **JUSTIN TOWNES EARLE | *HARLEM RIVER BLUES*** | Bloodshot | On this his third album, Justin Townes Earle is determined to shoo away any lingering apple-doesn't-fall-far-from-tree comparisons. Not that he played the dad card on the first two, but any fresh face with a familiar surname is obliged to dodge that obstacle, and with each new release, Earle has carved out his own corner just a bit more. His DNA ensures that the Americana Music Awards' "Emerging Artist of the Year" for 2009 will probably wind up in the country category regardless, but the stylistic hopscotch on *Harlem River Blues* — he flits easily from real-deal rockabilly to soulful power-balladry to roadhouse-ready honky-tonk — points to a restlessness that serves him well. If Earle has borrowed anything from the old man (that would be Steve), it's a tendency to keep it real. Several tracks feel born of experience — not so much of living hard but of living fully, or at least observing keenly. "Working for the MTA" may suggest a lost Woody Guthrie tune, or a Springsteen *Nebraska* outtake, but it speaks to contemporary concerns, not to the union crowd of yore. "Learning To Cry" and "Slippin' and Slidin' " (most assuredly not the Little Richard tune) are confessionals from a guy who's learned the hard way, and "One More Night in Brooklyn" addresses not so much wanderlust as the burning need to find a comfort zone.

_Jeff Tamarkin

AFTER LIFE

⊕⊕⊕ **CAMU TAO | *KING OF HEARTS*** | Fat Possum | Using hip-hop tools to create pop isn't a new tactic, but it's not often done well, or even notably. Rap music, after all, is more than just a compressed snare sample and an Auto-tuned chorus — N*E*R*D's first album and D'Angelo's *Voodoo* prove how potent the combination can be. On his posthumously released debut, Camu Tao's well-honed rap skills (as both an MC and a beat-crafting producer) are applied outside the hip-hop box, to intriguing and sometimes thrilling effect. Completed by long-time friend and frequent collaborator El-P following the artist's 2008 death from lung cancer, *King of Hearts* showcases a daring, playful, experimental artistic voice. True, Camu Tao hadn't mastered the art of songwriting: verses and choruses abound, whereas bridges are conspicuously absent. But even half-built tracks like "Bird Flu" and "Intervention" are proof that he could create engaging and catchy hooks alongside vocals that matched his new palette without diluting the hip-hop æsthetic. Such songs are tantalizing examples of unrealized potential — a sad indication of what could have been.

_Andrew Graham

WALKING TALL ONCE MORE

⊕⊕⊕⊕ (3½)

THE WALKMEN *LISBON*

Fat Possum

If the Walkmen were home décor, they'd be an old snowshoe hung above a mantel. If they were food, they'd be that canned liver pâté Big Edie eats, over crackers, in *Grey Gardens*. If they were a sit-com character, they'd be Alex P. Keaton after an epic bender. Fuck Vampire Weekend — the Walkmen are indie rock's original louche preppies, and they're way better at it, too. While Vampire Weekend hang out with Joe Jonas, the Walkmen are moving to Philadelphia, reading John Updike, and playing around with vintage sleigh bells. As long as L.L. Bean continues to make belts with ducks on them, the Walkmen will continue to make murky, warm songs, and Hamilton Leithauser's howl will remain a strained revelation.

In their 10 years together, the band have had only one lousy record, *A Hundred Miles Off* — and you can't even fault them for that one, since their hearts were elsewhere. (Namely, with Harry Nilsson, whose *Pussy Cats* they covered in its entirety and released the same year.) With the exception of this one tiny fumble (which, for the record, wasn't all that bad, just kinda dull), the Walkmen catalogue blends into a wistful, occasionally pissy swirl. This is a great thing. *Lisbon* is no exception. It offers a peppy antidote to *You and Me*, their especially downbeat 2008 offering, walking you through all the requisite Walkmen emotions: chipper resentment ("Blue As Your Blood," "Woe Is Me"), resignation ("All My Great Designs"), hung-over longing ("Torch Song"). But it's "Juveniles," the opener, that consolidates in one track all we expect the Walkmen to deliver. There's Leithauser, sounding like your favorite crazy uncle, crooning heartily about God knows what over a pleasantly mournful calypso guitar. Pass the Scotch!

_Eugenia Williamson

Listings

CLUBS

THURSDAY 9

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | "CNC Indie Music Marathon" | 7 pm | Brittany Pappas
ATWOOD'S TAVERN | Cambridge | 10 pm | Dennis Brennan
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set" | 10 pm | Lee Fish Band + George Garzone
BURREN | Somerville | Scattershot
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | Chicken Slacks
CHURCH | Boston | 8 pm | MilqueToast & Co. + Resurrectionists + Tall Tall Trees + Autumn Hollow Band
CLUB PASSIM | Cambridge | 8 pm | Young Dads
DISTRICT | Boston | 10 pm | "In Thursdays"
DODGE STREET BAR & GRILL | Salem | 9:30 pm | Tokyo Tramps
ESTATE | Boston | 10 pm | "Glamlife"
FIREPLACE | Brookline | 9:30 pm | Sonhozinho
FUSION 5 | Foxboro | 8 pm | Seed Racer
GOOD LIFE | Boston | 9:30 pm | "Orchard Skate Shop Night"
GREAT SCOTT | Allston | 9 pm | Little Motel + Pray For Polanski + Streight Angular + Mighty Tiny
HARPERS FERRY | Allston | Heavy Pets
HENNESSY'S | Boston | 8 pm | Twin Berlin
HOUSE OF BLUES | Boston | 8 pm | Collie Buddz + Mighty Mystic + The Holdup + ILa Mawana
IRON HORSE MUSIC HALL | Northampton | 8:30 pm | Toubab Krewe + Fear Nuttin' Band
JOHNNY D'S | Somerville | La La Brooks + Jenny Dee & the Deelinquents
LILY PAD | Cambridge | 7 pm | Rosetta Trio + Stephan Crump | 10 pm | Sherele
LIZARD LOUNGE | Cambridge | 8:30 pm | Brothers McCann + Jeff Conley
LUCKY DOG MUSIC HALL | Worcester | 8 pm | Flock of Assholes + Miranda + These Magnificent Tapeworms
MIDDLE EAST DOWNSTAIRS | Cambridge | Beautiful Girls + Passafire + Orgone
MIDDLE EAST UPSTAIRS | Cambridge | B.L.O.W.W. with King Hell + Born of Thunder + Hypaspace
MIDWAY CAFÉ | Jamaica Plain | 10 pm | DJ Summer's Eve
MILKY WAY | Jamaica Plain | "Sexy & Sophisticated"
O'BRIEN'S | Allston | 9 pm | Baliset + New Idea Society + Mood + Spirit Animal
OM RESTAURANT & LOUNGE | Cambridge | 10:30 pm | "Silent Disco"
OUTPOST | Cambridge | 8 pm | Jim Hobbs + Alan Chase + Luther Gray
PALLADIUM | Worcester | 7 pm | Birthday Massacre
P.A.'S LOUNGE | Somerville | Magic People + Whore Paint + Mutation in the GRYD + Kramer vs. Kramer
PHOENIX LANDING | Cambridge | 10 pm | "Elements" with Crook & Lenore
PLOUGH & STARS | Cambridge | 10:30 pm | "Folk Fest"
PRECINCT | Somerville | 8 pm | Chris Keating
RAMROD | Boston | 10 pm | "Mandance" with DJ Manuel Santiago
REGATTABAR | Cambridge | 7:30 pm | Musaner
ROSEBUD BAR & LOUNGE | Somerville | Andrea Gillis
RUMOR | Boston | 10 pm | "Signature Thursdays" with DJ Roger M + DJJC
SALLY O'BRIEN'S | Somerville | 9 pm | Greg Klyma
SCULLERS JAZZ CLUB | Boston | 8 pm | Paris Troika
SHOWCASE LIVE | Foxboro | 8 pm | Lee Brice
SMOKEN' JOE'S BBQ | Brighton | 8:30 pm | Phil Pemberton Band + Ron Levy
TINKER'S SON | Norwell | 9 pm | Ken of Wishful Thinking
TOAD | Cambridge | 7 pm | Melverne Taylor & His Fabulous Meltones
TOMMY DOYLE'S AT HARVARD | Cambridge | 9:30 pm | DJ Special K +| Replicas
T.T. THE BEAR'S PLACE | Cambridge | Apple Betty + This Blue Heaven + Backup Factor + Apollo Run
WOLF DEN AT MOHEGAN SUN | Uncasville | 7 pm | Souled Out

JAMIE LIDELL performs an early show at Royale on Saturday.

FRIDAY 10

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | APB + Broverdose + Philip Noss + Sun Dried Alibi + Polski Fiat + Renee Marcou
ATWOOD'S TAVERN | Cambridge | 10 pm | Tim Gearan Band
BEEHIVE | Boston | 6:30 pm | "Dinner Jazz Set" | 10 pm | WuLi
BURREN | Somerville | Pi Alley
C-NOTE | Hull | Roger Ceresi's Allstarz Band
CAFÉ 939 | Boston | 8 pm | David Wyatt + Katrina Bello
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | Fatback Band & Couper Brothers
CHURCH | Boston | 8 pm | You and What Army? + Water Cure + Forgo Famine + BlackWater Noise
CLUB PASSIM | Cambridge | 8 pm | Treat Her Right
COLONIAL INN | Concord | 8 pm | Tom Yates & the Workingman's Band
DISTRICT | Boston | 10 pm | "International Fridays"
DODGE STREET BAR & GRILL | Salem | 9:30 pm | Westgate
ESTATE | Boston | 10 pm | "Resurrection Fridays"
FELT | Boston | 10 pm | "Fantasy Fridays" with DJ Ted L
FUSION 5 | Foxboro | Backseat Lover [Pearl Jam tribute]
GOOD LIFE | Boston | 9:30 pm | Sir Paul Foley: Upstairs + DJ Bradford James: Downstairs
GREAT SCOTT | Allston | "The Pill" with DJ Ken + DJ Michael V
HARD ROCK CAFÉ | Boston | 8 pm | Cahill
HARP | Boston | 9 pm | Johnny Drama
HARPERS FERRY | Allston | Just Blaze + Alchemist
IRON HORSE MUSIC HALL | Northampton | 7 pm | Lonesome Brothers + Ray Mason Band | 10 pm | Hot Day At the Zoo
JOHNNY D'S | Somerville | Taylor Carson
LILY PAD | Cambridge | 7 pm | Underground River + Vio/Mire + Hello Shark | 10 pm | Frank Vignola
LIZARD LOUNGE | Cambridge | 9 pm | Cover-Up Boston"
LUCKY DOG MUSIC HALL | Worcester | 8 pm | Danny Bedrosian + Secret Army + White Chocolate + Crumb
MIDDLE EAST DOWNSTAIRS | Cambridge | 8 pm | Township + Mellow Bravo + Gozu + Zip-Tie Handcuffs + DJ Nook
MIDWAY CAFÉ | Jamaica Plain | 9 pm | Full Body Anchor + I Have Ears + Hello Ninja + Tik Tok
MILKY WAY | Jamaica Plain | Lee Wilson Movement
O'BRIEN'S | Allston | Blessed Offal + Hirudinea + Dead Languages + Sauriel
OLIVER'S | Boston | 8 pm | "Boston Music Spotlight: Battle of the Bands"
OM RESTAURANT & LOUNGE | Cambridge | 10:30 pm | "Pachanga Latin Dance Party"
OUTPOST | Cambridge | 8 pm | Broadcloth Trio
PALLADIUM | Worcester | Thirty Seconds to Mars
P.A.'S LOUNGE | Somerville | 9 pm | Vincent Minor + Mombi + Man Vs Moon
PLOUGH & STARS | Cambridge | 10:30 pm | Michael Tarbox
PRECINCT | Somerville | 8 pm | Vanzetti + Black Fortress of Opium + Crushing Low + I Pistol Alt
RAMROD | Boston | 10 pm | "Mr. Boston Leather 2011 Meet & Greet"
REGATTABAR | Cambridge | 7:30 pm | Johnny A.
RISE | Boston | 1 am | Disco Ball Murder Kit [Upstairs] + Hugo & Jolo + Midas & Leap + Patrick Barry [lounge]
ROSEBUD BAR & LOUNGE | Somerville | Dirty Truckers
ROYALE | Boston | 6 pm | Charlatans UK + Sherlock's Daughter | 10 pm | "Full-On Fridays"
RUMOR | Boston | 10 pm | "Hush Fridays" with DJ BK + DJ Hectik
RYLES | Cambridge | 9 pm | Akashik Record
SALLY O'BRIEN'S | Somerville | 6 pm | Sandy Casey | 9 pm | Dave Sammarco Band
SCULLERS JAZZ CLUB | Boston | 8 + 10 pm | John Pizzarelli
SHOWCASE LIVE | Foxborough | Badfish [Sublime tribute] + Scotty Don't + Mellow Mood
SMOKEN' JOE'S BBQ | Brighton | 9 pm | Timo Arthur Band
TINKER'S SON | Norwell | 9 pm | 6 Foot Sunday
TOAD | Cambridge | 10 pm | Organism
TOMMY DOYLE'S AT HARVARD | Cambridge | DJ Gibbz | 9:30 pm | Deezy & Brobots + Ron Noyes Band
TOMMY DOYLE'S KENDALL | Cambridge | 5:30 pm | DJ Greg Gates
T.T. THE BEAR'S PLACE | Cambridge | 9 pm | "Xmortis Presents Olde Skool"
UNDERBAR | Boston | Tom Havens | 9 pm | "Total Request Latin"
VENU | Boston | 10 pm | "Signature Fridays" with DJ Roger M + Pirate Stereo
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | Classic Albums Live: 40 Years of Woodstock

SATURDAY 11

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "DJ Night"
ALL ASIA CAFÉ | Cambridge | 1 pm | "Irish Girl Showcase" | 7 pm | Uhuru Afrika
ATWOOD'S TAVERN | Cambridge | 10 pm | Nephrock Allstars
BEEHIVE | Boston | 10:30 am | "Saturday Jazz Brunch" | 6:30 pm | "Dinner Jazz Set" | 10 pm | Adam Joseph + Elegant Children
BURREN | Somerville | Spittin' Vinnies
C-NOTE | Hull | 9 pm | Commander Cody Band + J Place Band
CAFÉ 939 | Boston | 8 pm | Neutral Uke Hotel
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | Fatback Band & Couper Brothers
CLUB PASSIM | Cambridge | 8 pm | Sonos
COLONIAL INN | Concord | 8 pm | Lisa Marie & the Workingman's Band
DADDY'S BEACH CLUB | Hull | 2 pm | Jimmy Peters | 9 pm | Tequila Sundown
DISTRICT | Boston | 10 pm | "Status Saturdays" with DJ Matty D
DODGE STREET BAR & GRILL | Salem | 9:30 pm | World of Enemies
ESTATE | Boston | 10 pm | "Satisfaction Saturdays" with DJ Rick Wonder
FELT | Boston | 10 pm | "Superfun Saturday" with Jay K the DJ
FUSION 5 | Foxboro | Criminals | 10 pm | "Ladies' Dance Night"
GOOD LIFE | Boston | 9:30 pm | "Wish You Were Here Closing Party"
GREAT SCOTT | Allston | 9 pm | Marconi + Pretty & Nice + Babydriver
HARD ROCK CAFÉ | Boston | 10 pm | Dr. Easy + Jacob Heal
HARP | Boston | 9 pm | Jimmys Down
HOUSE OF BLUES | Boston | 7 pm | Flyleaf + Story of the Year
IRON HORSE MUSIC HALL | Northampton | 7 pm | Carolina Chocolate Drops | 10 pm | Fiesta Brava + Matt Larsen & Documents
JOHNNY D'S | Somerville | 10 pm | Booty Vortex
LIZARD LOUNGE | Cambridge | 9 pm | "Cover-Up Boston"
LUCKY DOG MUSIC HALL | Worcester | 8 pm | Hey Now Morris Fader + Sanveen + Pako
MIDDLE EAST DOWNSTAIRS | Cambridge | School of Seven Bells + Active Child
MIDDLE EAST UPSTAIRS | Cambridge | 1 pm | Love Via Dance Machine + Brighterside + Visions + Weatherstar + Dear Zim + Small Talk | 8 pm | Lights Out + Muy Cansado + Sidewalk Driver + Press
MIDWAY CAFÉ | Jamaica Plain | 9 pm | Yesterday
MILKY WAY | Jamaica Plain | 9 pm | "Mango's Latin Dance Night"
NAMELESS COFFEEHOUSE | Cambridge | 8 pm | Brazilian duo Las Abricuas + Son Del Sol + Dean Stevens
O'BRIEN'S | Allston | 8 pm | Abnormality + Scaphism + Coreality + Untombed + Pathogenic
OLIVER'S | Boston | 10 pm | "Hot Corner"
OM RESTAURANT & LOUNGE | Cambridge | 11 pm | DJ Goldentouch + Doc Klaw
OUTPOST | Cambridge | 8 pm | Jacob William & Para Quintet
PALLADIUM | Worcester | 7:30 pm | Katatonia + Swallow the Sun + Orphaned Land
PALLADIUM DOWNSTAIRS | Worcester | 9 pm | Hank III + Assjack
P.A.'S LOUNGE | Somerville | 9 pm | Hello Echo + Diamond Mines + Four Legged Faithful + Feed the Donkey
PHOENIX LANDING | Cambridge | 10 pm | "Boom Boom Room"
PLOUGH & STARS | Cambridge | 4 pm | Josh Lederman & Czars | 10:30 pm | Barrence Whitfield & Monkey Hips
PRECINCT | Somerville | 8 pm | Sam Otis Hill + Mary Casiello + Rachel Borovik + Gentleman Outfit + Kristen Opstad
RAMROD | Boston | 10 pm | "Mr. Boston Leather 2011 Contest"
REGATTABAR | Cambridge | 7:30 pm | Either/Orchestra
RISE | Boston | 1 am | M-80 Dubstation [upstairs] + Archnemesis + Mike Swells + Supersillyus + DJ Zola [lounge]
ROSEBUD BAR & LOUNGE | Somerville | 28 Degrees Taurus + Magic Shoppe + Miars
ROYALE | Boston | Jamie Lidell + Tony Castles | 10 pm | "Saturday Detention"

Continued on p 38

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FRIDAY, SEPT 10
ROCK / POP / ACOUSTIC
TAYLOR CARSON BAND
CD RELEASE SHOW
SATURDAY, SEPT 11
DISCO / FUNK DANCE PARTY
BOOTY VORTEX
SUNDAY, SEPT 12
JAZZ BRUNCH
9AM - 2:30PM
OPEN BLUES JAM
4:30 - 8:00PM
POKER NIGHT STARTS
8:00 PM
MONDAY, SEPT 13
$1 HOT DOGS 6-10 PM (21+)
TEAM TRIVIA 8:30 PM
TUESDAY, SEPT 14
FOLK / POP WITH
EX WALL OF VOODOO
STAN RIDGWAY
CINDY LEE BERRYHILL
WEDNESDAY, SEPT 15
JAZZ / CD RELEASE SHOW
ERIC HOFBAUER & THE INFARED BAND
THURSDAY, SEPT 16
7:30 PM -ETHIOPIAN GROOVE
THE DEBO BAND
10:00 PM KRUCIAL REGGAE PRESENTS
LIVE WYYA
(FROM JAMAICA)
PATTIMANI & LOVE BUG MOVEMENT
FRIDAY, SEPT 17
ROCK / POP / ACOUSTIC
DOCTORS OF FLIGHT / BOSS LIVERMORE / SPEED THE HARVEST / DANNY PEASE & THE REGULATORS
SATURDAY, SEPT 18
7:00 PM - ROCK / BLUES PIANO
BOB MALONE
10:00 PM GRATEFUL DEAD TRIBUTE
PLAYING DEAD
COMING SOON:
9/21: MARY FLOWER / PAUL GEREMIA
9/22: RHONDA VINCENT
9/23: ALLAN HOLDSWORTH
9/24: BRONZE RADIO RETURN
9/25: BEATLE JUICE
9/28: ABIGAIL WASHBURN
9/29: FAREWELL DRIFTERS
9/30: (7:30)BOBBY KEYES
(10PM)MICHAEL GABRIEL
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FRI 09.10.10 The Pill · DJs Ken & Michael V · 21+ 10pm $5.00
FRI 09.10.10 Anderson Comedy Group · The Gas · 18+ 7pm $5.00
SAT 09.11.10 Maroon (CD Release) · Pretty & Nice · In Caden · Baby Driver · 21+ 9pm $8.00
SUN 09.12.10 The Fenway Recordings Sessions · Jarrod Gorbel (of The Honorary Title) · Dave Munro (ex-Traffic Controller) · 18+ 8pm $10.00
MON 09.13.10 Biffy Clyro (UK) · Art Decade · 18+ 8pm $12 ADV / $15 DOS
TUE 09.14.10 Circles · DJs Mistaker & Damien Paul · 21+ 10pm $5.00
WED 09.15.10 Jukebox The Ghost · Drink Up Buttercup · Via Audio · 18+ 8pm $12.00
THU 09.16.10 MassConcerts Atomic Tom · Oranjuly · 18+ 9pm $10.00
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09-16 Phil Sargent Group
09-17 Jeff Sout / Debby Larkin Group
09-18 Ervin Dhimo Group
Dancehall
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WED Hot Salsa Wednesdays
THU Temporada Latina
FRI Viernes de Vacilon
SAT 4 on the Floor
SUN Salsa Sundays
Sunday Jazz Brunch
09-12 Yoko Miwa
TICKET HOT
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212 Hampshire St., Camb.

Listings

Continued from p 37

RUMOR | Boston | 10 pm | "Rumor Saturdays" with Tamer Malki + DJJC
RYLES | Cambridge | 9 pm | Gilson Shachnik
SALLY O'BRIEN'S | Somerville | 5:30 pm | Tom Hagerty Band | 9:30 pm | One Thin Dime
SCULLERS JAZZ CLUB | Boston | 8 + 10 pm | John Pizzarelli
SHOWCASE LIVE | Foxboro | Captured (Journey tribute)
SUNSET CAFÉ | Cambridge | 7 pm | Sonhozinho
TINKER'S SON | Norwell | 9 pm | Smoking Jackets
TOAD | Cambridge | 7:30 pm | Maggie Beiser + Tim Gearan + Steve Mayone
TOMMY DOYLE'S AT HARVARD | Cambridge | DJ Special K | 9:30 pm | Delta Generators
T.T. THE BEAR'S PLACE | Cambridge | 9 pm | "Heroes" with DJ Chris Ewen
UNDERBAR | Boston | 9 pm | "Priva Saturdays" with DJ Paul Yiotis + DJ Franklin + DJ Leo
VENU | Boston | 10 pm | "Entourage Saturdays" with DJ Hectik

SUNDAY 12

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "Jazz Band Night"
ALL ASIA CAFÉ | Cambridge | 6 pm | Extraordinaires
AMAZING THINGS ARTS CENTER | Framingham | 3 pm | Sandra Ferreira
BEEHIVE | Boston | 8 pm | This Is Boston Soul
BURREN | Somerville | "Singer Songwriter Series"
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | "Candy's Blues, Jazz & Rock Jam"
CLUB PASSIM | Cambridge | 4:30 pm | College Fund Band | 8 pm | Caravan of Thieves
COLONIAL INN | Concord | 7 pm | Massmainia
DADDY'S BEACH CLUB | Hull | 2 pm | Jimmy Peters | 7 pm | Vegas Valentinos
GREAT SCOTT | Allston | Jarrod Gorbel (The Honorary Title) + Air Traffic Controller
HARPERS FERRY | Allston | Headroom
HOUSE OF BLUES | Boston | Blondie + Gorevette
IRON HORSE MUSIC HALL | Northampton | 7 pm | Stan Ridgway
JOHNNY D'S | Somerville | 4:30 pm | "Open Blues Jam" | 8:30 pm | Texas Hold Em'
LILY PAD | Cambridge | 10 pm | Gil Aharon Trio
LIZARD LOUNGE | Cambridge | 9:30 pm | "Lizard Lounge Poetry Night" with the Jeff Robinson Trio
LUCKY DOG MUSIC HALL | Worcester | 9 pm | Headcutters + Road Kill Orchestra
LUCKY'S LOUNGE | Boston | 7 pm | "Sinatra Sundays"
MIDDLE EAST UPSTAIRS | Cambridge | 1 pm | Awesome Express + Convey + Limelight + My 61rd Apology + Advocates | 8 pm | Colour Revolt + Turbo Fruits + Okay Win
MIDWAY CAFÉ | Jamaica Plain | 10 pm | Olde Maids + Minor Three
O'BRIEN'S | Allston | 9 pm | ORBS (Members of Between the Buried & Me) + Trophy Scars + Steve Brodsky
PALLADIUM | Worcester | 6:30 pm | Upstairs Show | 7:30 pm | Bane + Trapped Under Ice + Cruel Hand + Alpha & Omega | 8 pm | Downstairs Show
PALLADIUM DOWNSTAIRS | Worcester | 8 pm | Kottonmouth Kings + Blaze Ya Dead Homie + Big B + Bliss N Eso
PHOENIX LANDING | Cambridge | 10 pm | "Rebound"
PLOUGH & STARS | Cambridge | 5 pm | Frank Drake & Artistocrats | 7 pm | Natural Wonders | 9 pm | Frank Morey Band
RAMROD | Boston | 10 pm | "Club Classics" with DJ Ace Boogie
RYLES | Cambridge | 10:30 am | "Sunday Jazz Brunch"
SALLY O'BRIEN'S | Somerville | 4 pm | Pocket Big Band | 8 pm | Reverberators + Rainbow's Edge + Attention Shoppers + Leger & Macintosh + Patsy Hamel + Jimmy Ryan
SHOWCASE LIVE | Foxborough | Southern Comfort Band
SMOKEN' JOE'S BBQ | Brighton | 7 pm | Geoff Bartley
TINKER'S SON | Norwell | 11 am | Skip Toomey | 3 + 8 pm | "Open Mic"
TOAD | Cambridge | 3 pm | "Sunday Spins" | 9 pm | Asa Brebner Band
TOMMY DOYLE'S AT HARVARD | Cambridge | 8 pm | Los Hermanos DelCid
T.T. THE BEAR'S PLACE | Cambridge | Fly Upright Kite + Voxhaul Broadcast + Stereo Telescope
UNDERBAR | Boston | 9 pm | "Hot Mess Sundays"
VENU | Boston | 10 pm | "Venu Sundays" with DJ Paul Michael + DJ Charlie B
WOLF DEN AT MOHEGAN SUN | Uncasville | 7 pm | Joey Dee and the Starliters

MONDAY 13

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | "Open Mic Night"
ATWOOD'S TAVERN | Cambridge | 9 pm | B3 Kings
BEEHIVE | Boston | 8 pm | "Spontaneous Combustion Jam"
CAFÉ 939 | Boston | 1:15 pm | Bob Winter | 4 pm | Pat Bianchi | 7:30 pm | Bob Christopherson
CANTAB LOUNGE UPSTAIRS | Cambridge | 8 pm | "Folk & Acoustic Open Mic" | 9:30 pm | Atilla Virui
CHARLIE'S KITCHEN | Cambridge | 9 pm | Arrivals + Slow Death + Dann Webb & Spiders + Dumbwaiters
CLUB PASSIM | Cambridge | 8 pm | "Celtic Music Monday"
DODGE STREET BAR & GRILL | Salem | 9:30 pm | "Open Mic"
GREAT SCOTT | Allston | 7 pm | O'Brother | 8 pm | Art Decade | 9 pm | Biffy Clyro
HARD ROCK CAFÉ | Boston | 6:30 pm | "Wedding Entertainment Bands Showcase"
MIDDLE EAST DOWNSTAIRS | Cambridge | 7 pm | Rock Shop #7: "Less Rock More Talk"
MIDDLE EAST UPSTAIRS | Cambridge | 8 pm | Skyler
MIDWAY CAFÉ | Jamaica Plain | 9 pm | White Pages + Rat City 3
OUTPOST | Cambridge | 8 pm | Garrison Fewell's Serious Trio
PHOENIX LANDING | Cambridge | 10 pm | "Makka Mondays" with Voyager 01 + DJ Uppercut
PLOUGH & STARS | Cambridge | 10 pm | DJ Matt Lavallee
PRECINCT | Somerville | 8 pm | Duppy Conquerors
SALLY O'BRIEN'S | Somerville | 10 pm | Infinite Ensemble
SMOKEN' JOE'S BBQ | Brighton | 7 pm | "Open Mic"
TOAD | Cambridge | 8 pm | White Owls | 10 pm | Jen Kearney & the Lost Onion
TOMMY DOYLE'S AT HARVARD | Cambridge | 9 pm | DJ Big Lebowski
WOLF DEN AT MOHEGAN SUN | Uncasville | Noon + 7 pm | Rick K. and the Allnighters

TUESDAY 14

See Club Directory for phone numbers and addresses.

ALCHEMIST LOUNGE | Jamaica Plain | 10 pm | Pariah Beat
ALL ASIA CAFÉ | Cambridge | 6:30 pm | "Ashley's Showcase"
AMAZING THINGS ARTS CENTER | Framingham | 8 pm | "Jazz Jam"
ATWOOD'S TAVERN | Cambridge | 10 pm | Lou Ulrich + Anita Suhanin
BEEHIVE | Boston | 8 pm | Kevin Harris Project
BURREN | Somerville | 6:30 pm | "Open Mic"
CAFÉ 47 | Boston | "Berklee Jazz Music"
CANTAB LOUNGE UPSTAIRS | Cambridge | 8:30 pm | Dixie Butterhounds | 10 pm | Chasing Blue
CHURCH | Boston | 8 pm | Black El & Durkin + DJ Chostdad + Brek One
CLUB PASSIM | Cambridge | 8 pm | Grownup Noise
GOOD LIFE | Boston | 8:30 pm | Dan Russo + Midnight March + Nassy
GREAT SCOTT | Allston | 10 pm | "Circles" with DJ Mistaker + Damien Paul
HOUSE OF BLUES | Boston | Billy Idol

CLUB DIRECTORY

ALCHEMIST LOUNGE | 617.477.5741 | 435 South Huntington Ave, Jamaica Plain
ALL ASIA CAFÉ | 617.497.1544 | 334 Mass Ave, Cambridge
AMAZING THINGS ARTS CENTER | 508.405.ARTS | 160 Hollis St, Framingham
ATWOOD'S TAVERN | 617.864.2792 | 877 Cambridge St, Cambridge
BEEHIVE | 617.423.0069 | 541 Tremont St, Boston
BLUE OCEAN MUSIC HALL | 978.462.5888 | 4 Oceanfront North, Salisbury
BURREN | 617.776.6896 | 247 Elm St, Somerville
C-NOTE | 781.925.4300 | 159 Nantasket Ave, Hull
CAFÉ 47 | 617.536.1577 | 47 Mass Ave, Boston
CAFÉ 939 | 617.747.6038 | 939 Boylston St, Boston
CANTAB LOUNGE | 617.354.2685 | 738 Mass Ave, Cambridge
CHARLIE'S KITCHEN | 617.492.9646 | 10 Eliot St, Cambridge
CHURCH | 617.236.7600 | 69 Kilmarnock St, Boston
CLUB PASSIM | 617.492.7679 | 47 Palmer St, Cambridge
COLONIAL INN | 978.369.9200 | 48 Monument Square, Concord
COMEDY STUDIO | 617.661.6507 | 1236 Mass Ave, Cambridge
DADDY'S BEACH CLUB | 781.925.3600 | 280 Nantasket Ave, Hull
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 617.482.0110 | 124 Boylston St, Boston
DISTRICT | 781.338.9977 | 180 Lincoln St, Boston
DODGE STREET BAR & GRILL | 978.745.0139 | 7 Dodge St, Salem
ESTATE | 617.351.7000 | 1 Boylston Pl, Boston
FELT | 617.350.5555 | 533 Washington St, Boston
FIREPLACE | 617.975.1900 | 1634 Beacon St, Brookline
FUSION 5 | 508.543.0599 | 105 Washington St, Foxborough
GIGGLES COMEDY CLUB | 781.233.9950 | at Prince Restaurant, 517 Broadway, Saugus
GOOD LIFE | 617.451.2622 | 28 Kingston St, Boston
GREAT SCOTT | 617.566.9014 | 1222 Comm Ave, Allston
HARD ROCK CAFÉ | 617.353.1400 | 22-24 Clinton St, Boston
HARP | 617.742.1010 | 85 Causeway St, Boston
HARPERS FERRY | 617.254.7380 | 158 Brighton Ave, Allston
HENNESSY'S | 617.742.2121 | 25 Union St, Boston
HOUSE OF BLUES | 888.693.2583 | 36 Lansdowne St, Boston
IMPROV ASYLUM | 617.263.6887 | 216 Hanover St, Boston
IMPROVBOSTON MAIN THEATER | 617.576.1253 | 40 Prospect St, Cambridge
IRON HORSE MUSIC HALL | 413.586.8686 | 20 Center St, Northampton
JOHNNY D'S | 617.776.2004 | 17 Holland St, Somerville
KOWLOON KOMEDY | 617.248.9700 | 948 Broadway, Saugus
LILY PAD | 617.497.0823 | 1353 Cambridge St, Cambridge
LIZARD LOUNGE | 617.547.0759 | 1667 Mass Ave, Cambridge
LUCKY DOG MUSIC HALL | 508.363.1888 | 89 Green St, Worcester
LUCKY'S LOUNGE | 617.357.5825 | 355 Congress St, Boston
LUPO'S AT THE STRAND | 401.272.5876 | 79 Washington St, Providence, RI
MIDDLE EAST | 617.864.EAST | 472-480 Mass Ave, Cambridge
MIDWAY CAFÉ | 617.524.9038 | 3496 Washington St, Jamaica Plain
MILKY WAY | 617.524.3740 | at The Brewery, 284 Armory St, Jamaica Plain
MOHEGAN SUN | 888.226.7711 | 1 Mohegan Sun Blvd, Uncasville, CT
MOTTLEY'S COMEDY CLUB | 877.61.LAUGH | 61 Chatham St, Boston
NAMELESS COFFEEHOUSE | 617.864.1630 | 3 Church St, Cambridge
NICK'S COMEDY STOP | 617.438.1068 | 100 Warrenton St, Boston
OBERON | 866.811.4111 | 2 Arrow St, Cambridge
O'BRIEN'S | 617.782.6245 | 3 Harvard Ave, Allston
OLIVER'S | 617.536.4840 | 62 Brookline Ave, Boston
OM RESTAURANT & LOUNGE | 617.576.2800 | 92 Winthrop St, Cambridge
OUTPOST | 617.876.0860 | 186 1/2 Hampshire St, Cambridge
PALLADIUM | 508.797.9696 | 261 Main St, Worcester
PARADISE ROCK CLUB | 617.562.8814 | 967 Comm Ave, Boston
P.A.'S LOUNGE | 617.776.1557 | 345 Somerville Ave, Somerville
PHOENIX LANDING | 617.576.6260 | 512 Mass Ave, Cambridge
PLOUGH & STARS | 617.576.0032 | 912 Mass Ave, Cambridge
PRECINCT | 617.623.9211 | 70 Union Sqare, Somerville
RAMROD | 617.266.2986 | 1254 Boylston St, Boston
REGATTABAR | 617.661.5000 | at the Charles Hotel, 1 Bennett St, Cambridge
RISE | 617.423.7473 | 306 Stuart St, Boston
ROGGIE'S | 617.566.1880 | 356 Chestnut Hill Ave, Brighton
ROSEBUD BAR & LOUNGE | 617.666.6015 | 381 Summer St, Somerville
ROYALE | 617.338.7699 | 279 Tremont St, Boston
RUMOR | 617.422.0045 | 100 Warrenton St, Boston
RYLES | 617.876.9330 | 212 Hampshire St, Cambridge
SALLY O'BRIEN'S | 617.666.3589 | 335 Somerville Ave, Somerville
SCULLERS JAZZ CLUB | 617.783.0090 | 400 Soldiers Field Rd., Boston
SHOWCASE LIVE | 888.354.7042 | 23 Patriot Pl, Foxborough
SMOKEN' JOE'S BBQ | 617.254.5227 | 351 Washington St, Brighton
SUNSET CAFÉ | 617.547.2938 | 851 Cambridge St, Cambridge
TIKI HIDEAWAY AT HOWARD JOHNSON | 617.267.3100 | 1271 Boylston St, Boston
TINKER'S SON | 781.561.7361 | 707 Main St, Norwell
TOAD | 617.497.4950 | 1920 Mass Ave, Cambridge
TOMMY DOYLE'S AT HARVARD | 617.864.1311 | 96 Winthrop St, Cambridge
TOMMY DOYLE'S KENDALL | 617.225.0888 | 1 Kendall Square, Cambridge
T.T. THE BEAR'S PLACE | 617.492.0082 | 10 Brookline St, Cambridge
UNDERBAR | 617.437.1617 | 275 Tremont St, Boston
VENU | 617.338.8061 | 100 Warrenton St, Boston
WILBUR THEATRE | 617.423.4008 | 106 Boylston St, Boston

IRON HORSE MUSIC HALL | Northampton | 10 pm | "Latin Night"
JOHNNY D'S | Somerville | Stan Ridgway + Cindy Lee Berryhill
LIZARD LOUNGE | Cambridge | 9 pm | Giant Kings
MIDDLE EAST DOWNSTAIRS | Cambridge | "Throwed" with Deakin + Prince Rama +DJ E-Marce
MIDDLE EAST UPSTAIRS | Cambridge | 8 pm | Serge Didenko + Conex + Prime Band + Radix + The UN
OM RESTAURANT & LOUNGE | Cambridge | 9 pm | "Brazilian Jazz Night"
OUTPOST | Cambridge | 8 pm | Jack Pezanelli & Sheryl Bailey Guitar Duo
PARADISE ROCK CLUB | Boston | Gringo Starr + Toadies + Cassavettes
P.A.'S LOUNGE | Somerville | 9 pm | By Jupiter + Backwords + New Highway Hymnal + Cat-Tooth Jim
PLOUGH & STARS | Cambridge | 10:30 pm | Jimmy Ryan + Larry Dersch
PRECINCT | Somerville | 9 pm | Emily Huslander + Ben Cameron
RAMROD | Boston | 10 pm | "Vice" with DJ Sun One
RUMOR | Boston | 10 pm | "Evolution Tuesdays" with DJ Roger M + DJ Hectik
SALLY O'BRIEN'S | Somerville | 6 pm | Josh Buckley + John Carbone | 9 pm | Susan Cattaneo Band
SMOKEN' JOE'S BBQ | Brighton | 7:30 pm | Soul Alley
TIKI HIDEAWAY AT HOWARD JOHNSON | Boston | 7 pm | "Fenway Jazz Jam"
TINKER'S SON | Norwell | 8:30 pm | Jackson Wetherbee
TOAD | Cambridge | 7 pm | Todd Thibaud | 10 pm | Chuck E. Costa
TOMMY DOYLE'S AT HARVARD | Cambridge | 9:30 pm | Reed Waddle + John Gerard
TOMMY DOYLE'S KENDALL | Cambridge | 8:30 pm | "Irish Session"
T.T. THE BEAR'S PLACE | Cambridge | Devil & A Penny + We Are the Willows + Debutaunts + Fishing the Sky
UNDERBAR | Boston | 9 pm | "Cream" with Brek.One + DJ BK
VENU | Boston | 10 pm | "Rumor Tuesdays" with DJ Roger M + DJ Hectik
WOLF DEN AT MOHEGAN SUN | Uncasville | 7 pm | Crosseyed Cat

WEDNESDAY 15

See Club Directory for phone numbers and addresses.

ALL ASIA CAFÉ | Cambridge | 6 pm | Citywide Blackout | 9 pm | "Open Mic" | 10:30 pm | Kyle Rictor
ATWOOD'S TAVERN | Cambridge | 10 pm | Elastic Waste Band
BEEHIVE | Boston | 8 pm | Sampa
C-NOTE | Hull | "Open Mic"
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | "Candy's Blues, Jazz & Rock Jam"
CLUB PASSIM | Cambridge | 8 pm | Susan Levine + Lisa Bastoni + Kim Davidson + Amy Petty
COLONIAL INN | Concord | 8 pm | Jimmy Mazzy & Last Minute Men
DISTRICT | Boston | 10 pm | "Classic Wednesdays" with DJ Tanno
DODGE STREET BAR & GRILL | Salem | 9:30 pm | DJ Tanner
FUSION 5 | Foxboro | "S.I.N. - Service Industry Night" | 7 pm | "Country Dance Night"
GOOD LIFE | Boston | 9:10 pm | "Lost in Bass"
GREAT SCOTT | Allston | Drink Up Buttercup
HARPERS FERRY | Allston | Rev Theory + Novus Dae + Blind Assumption
HOUSE OF BLUES | Boston | Slash & Myles Kennedy + TAB the Band + Taddy Porter
IRON HORSE MUSIC HALL | Northampton | 8:30 pm | Trevor Hall
JOHNNY D'S | Somerville | 8 pm | Eric Hofbauer & the Infrared Band
LIZARD LOUNGE | Cambridge | 9 pm | Danielle Miraglia + Baker Thomas Band
LUCKY DOG MUSIC HALL | Worcester | 9 pm | Kristen Marlo + We Are the Willows + Modern Gentleman + MC Pig Pen + Pat Main
MIDDLE EAST UPSTAIRS | Cambridge | 8 pm | Nomo
MIDWAY CAFÉ | Jamaica Plain | 9 pm | Hivesmasher + Rampant Decay + Enabler + Crippling Fear
MILKY WAY | Jamaica Plain | 9 pm | DJ Nomadik
OBERON | Cambridge | 10:30 pm | "Late Night Cabaret Opening Fucking Party"
O'BRIEN'S | Allston | 9 pm | MMOSS + Asteroid M Project + Peace & Quiet + Moon Climb The Wall + Once Dead Flesh
OM RESTAURANT & LOUNGE | Cambridge | 9 pm | Live Jazz
OUTPOST | Cambridge | 8 pm | Teeth
PARADISE ROCK CLUB | Boston | Blue Scholars + Macklemore + Outasight
P.A.'S LOUNGE | Somerville | 9 pm | Doozer + U.S. Girls + Peace, Loving + Taps + Rotten Apples
PHOENIX LANDING | Cambridge | 10 pm | "Midweek Techno" with DJ Sergio Santos
PLOUGH & STARS | Cambridge | 10:30 pm | Bunny's A Swine + Joe Fletcher & Wrong Reasons + Banditas
RAMROD | Boston | 10 pm | "Hump This!" with DJ Mike Giller
REGATTABAR | Cambridge | 7:30 pm | Sofia Rei Koutsovitis
RUMOR | Boston | 10 pm | "Latin Club" with DJ Adilson
RYLES | Cambridge | 9 pm | Winnie Dahlgren Quintet + Daniel Ian Smith & a collective directive
SCULLERS JAZZ CLUB | Boston | 8 pm | Bilal | 8 pm and 10 pm | Bilal
SHOWCASE LIVE | Foxboro | 8 pm | Trainwreck
SMOKEN' JOE'S BBQ | Brighton | 7:30 pm | Alizon Lissance + Henri Smith
TINKER'S SON | Norwell | 7 pm | Session
TOAD | Cambridge | 7 pm | Fandango | 10 pm | Eric Royer + Jimmy Ryan + Christian McNeill + Tim Gearan

T.T. THE BEAR'S PLACE | Cambridge | 9 pm | Laura Veirs & the Hall of Flames + Watson Twins + Led To Sea
VENU | Boston | 10 pm | "Venu Wednesdays" with DJ Adilson
WOLF DEN AT MOHEGAN SUN | Uncasville | 7 pm | Eran Troy Danner

THURSDAY 16
See Club Directory for phone numbers and addresses.
ALL ASIA CAFÉ | Cambridge | 7 pm | Karmic
AMAZING THINGS ARTS CENTER | Framingham | 7:30 pm | "Folk Open Mic"
ATWOOD'S TAVERN | Cambridge | 10 pm | Dennis Brennan
BURREN | Somerville | Scattershot
CANTAB LOUNGE UPSTAIRS | Cambridge | 9 pm | Chicken Slacks
CHURCH | Boston | 8 pm | "Refugee" with DJ S.Morabito
CLUB PASSIM | Cambridge | 8 pm | Alastair Moock | 8 pm | Alastair Moock's Pastures of Plenty + Jennifer Kimball + Mark Erelli + Anand Nayak + Polly Fiveash
COLONIAL INN | Concord | 8 pm | John Fitzsimmons & Friends
DISTRICT | Boston | 10 pm | "In Thursdays"
ESTATE | Boston | 10 pm | "Glamlife"
GOOD LIFE | Boston | 9:30 pm | James Downtown + Jack Dupon + Barricades + Kaplan Hasanoglu
GREAT SCOTT | Allston | Parlotones
HARPERS FERRY | Allston | Strung Out + Rufio + We Are the Union + Mute
HOUSE OF BLUES | Boston | 8 pm | Of Montreal + Janelle Monae
IRON HORSE MUSIC HALL | Northampton | 7 pm | Griffin House + Tyler James | 10 pm | Tobacco + Junk Culture + Dreamend
JOHNNY D'S | Somerville | 7:30 pm | Debo Band | 10 pm | Krucial Reggae
LIZARD LOUNGE | Cambridge | 9 pm | Brothers McCann + Jon Short
LUCKY DOG MUSIC HALL | Worcester | 9 pm | Flock of Assholes + Tony Jones & the Cretin 3
MIDDLE EAST DOWNSTAIRS | Cambridge | Danny Bedrosian & Secret Army + Adam Hoffman Revival + Esperanto
MIDDLE EAST UPSTAIRS | Cambridge | Miss Fairchild + Goodnight Process
MIDWAY CAFÉ | Jamaica Plain | 8:30 pm | Antara | 10 pm | DJ Summer's Eve
MILKY WAY | Jamaica Plain | 9 pm | Danser
O'BRIEN'S | Allston | 8 pm | "Born of Fire"
PARADISE ROCK CLUB | Boston | 6:30 pm | Ludo + The Graduate + Tommy and the High Pilots + There For Tomorrow
P.A.'S LOUNGE | Somerville | 9 pm | First Annual + Lehnen + Red Bellows + Dreamtigers
PHOENIX LANDING | Cambridge | 10 pm | "Elements" with Crook & Lenore
PLOUGH & STARS | Cambridge | 10:30 pm | Tin Can Hooley + Spitzer Space Telescope
PRECINCT | Somerville | 9 pm | Chris Keating
RAMROD | Boston | 10 pm | "Mandance" with DJ Manuel Santiago
REGATTABAR | Cambridge | 7:30 pm | Mahavishnu Project
ROSEBUD BAR & LOUNGE | Somerville | Andrea Gillis
RUMOR | Boston | 10 pm | "Signature Thursdays" with DJ Roger M + DJJC
SALLY O'BRIEN'S | Somerville | 6 pm | Tom Hagerty Acoustic Band | 9 pm | Birds of Play
SCULLERS JAZZ CLUB | Boston | Dave Liebman | 8 pm | Dave Liebman
SHOWCASE LIVE | Foxboro | Alarm + Cringe
SMOKEN' JOE'S BBQ | Brighton | 8:30 pm | Barrett Anderson + Ron Levy + Per Hanson
TINKER'S SON | Norwell | 9 pm | Ken Snow
TOAD | Cambridge | 7 pm | Dietrich Strause | 10 pm | Teresa Storch
TOMMY DOYLE'S AT HARVARD | Cambridge | 9:30 pm | DJ Special K + Will Makar & Red Line + Old Men Playing Chess
T.T. THE BEAR'S PLACE | Cambridge | 9 pm | Port Charles Quintet + Mars + Weissstronauts + Brown Boot
UNDERBAR | Boston | Tommie Sunshine | 9 pm | "Latin Quarter Thursdays"
WOLF DEN AT MOHEGAN SUN | Uncasville | 8 pm | Thousand Foot Krutch

COMEDY

THURSDAY 9
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | Sean Sullivan + Mike Abramson + Lue Avent + Theresa Condito + Shane Copeland
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Boston Comedy Riot" with Dick Doherty
IMPROV ASYLUM | 8 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON MAIN THEATER | 7 pm | "Boston Improv Festival"
MOTTLEY'S COMEDY CLUB | 8 pm | "The Dress Up Show" with Erin Judge + Bethany Van Delft

FRIDAY 10
See Club Directory for phone numbers and addresses.
BLUE OCEAN MUSIC HALL | 8 pm | "Blue Ocean Comedy Night" with DJ Hazard + Mark Riccadonna + Mike Kotroubis
COMEDY STUDIO | 8 pm | Renata Tutko + Shaun Bedgood + Chris Fleming + John Garrison + Kate Chiloni
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 9 pm | Mike McCarthy + Dan Crohn
GIGGLES COMEDY CLUB | 8:30 pm | Steve Sweeney + Paul Gilligan + Todd Kane
IMPROV ASYLUM | 8 + 10 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON MAIN THEATER | 7 pm | "Boston Improv Festival" | 11:30 pm | "Night Cap"
KOWLOON KOMEDY | 8:30 pm | Bob Seibel + Tom Dustin + Rick Cormier
MOHEGAN SUN ARENA | 8 pm | Ron White
MOTTLEY'S COMEDY CLUB | 8 pm | "Mottley's Presents" with Tyler Boeh + Andrea Henry
NICK'S COMEDY STOP | 8:30 pm | Harrison Stebbins
WILBUR THEATRE | 7:30 pm | Tom Green

SATURDAY 11
See Club Directory for phone numbers and addresses.
CABARET THEATRE AT MOHEGAN SUN | 9 pm | Jessica Kirson + Carl Yard + Nick Cobb
COMEDY STUDIO | 8 pm | Rick Jenkins + Chris Fleming + Mr. Goodnight + Corey Manning + Tom E. Morello
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8 + 10:15 pm | Mike McCarthy + Dan Crohn
GIGGLES COMEDY CLUB | 7:15 + 9:30 pm | Steve Sweeney + Paul Gilligan + Todd Kane
IMPROV ASYLUM | 8 + 10 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON MAIN THEATER | 6 pm | "Family Show" | 7 pm | "Boston Improv Festival"
KOWLOON KOMEDY | 7:30 + 9:45 pm | Bob Seibel + Tom Dustin + Rick Cormier
MOTTLEY'S COMEDY CLUB | 8 pm | "Mottley's Presents" with Tyler Boeh + Andrea Henry
NICK'S COMEDY STOP | 8:30 pm | Harrison Stebbins
WILBUR THEATRE | 7 pm | Mitch Fatel

SUNDAY 12
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | Shaun Bedgood + Maria Ciampa + William Connelly + Chris Coxen + Dan Crohn
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 9 pm | "Open Mic Night" with Tyler Boeh
IMPROVBOSTON MAIN THEATER | 5 pm | "Boston Improv Festival"

MONDAY 13
See Club Directory for phone numbers and addresses.
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Weekend Comedy Extender" with Mitch Stinson

TUESDAY 14
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | "Mystery Lounge!" with Joe Howard + Steve Kradolfer + Bob Riordan + Corey Manning
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Jim Lauletta's Comedy Showcase"
IMPROV ASYLUM | 8 pm | "House Teams"
ROGGIE'S | 8:30 pm | "Laugh Dungeon Open Mic"

WEDNESDAY 15
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | Ahmed Bharoocha + James Creelman + Tim Dillon + Alana Eisner + Max Foxx
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Comedy Showcase" with Paul Nardizzi
IMPROVBOSTON MAIN THEATER | 8 pm | "Comedy Lab"

THURSDAY 16
See Club Directory for phone numbers and addresses.
COMEDY STUDIO | 8 pm | Paul Bennett + Taylor Connelly + Ryan Douglass + Corey Manning + Jennifer Myszkowski
DICK'S BEANTOWN COMEDY VAULT AT REMINGTON'S | 8:30 pm | "Boston Comedy Riot" with Dick Doherty + Leigh Harrington
IMPROV ASYLUM | 8 pm | "Hungry Hungry Hipsters"
IMPROVBOSTON MAIN THEATER | 10 pm | "The 10 Slot"
MOTTLEY'S COMEDY CLUB | 8 pm | "The Mehran Show"

CONCERTS

Popular

THURSDAY 9
TOBY KEITH + TRACE ADKINS | 7:17 pm | Verizon Wireless Arena, 555 Elm St, Manchester, NH | $48.75-$58.75 | 800.745.3000 or ticketmaster.com

FRIDAY 10
CATIE CURTIS | 8 pm | Center for Arts In Natick, 14 Summer St, Natick | $24-$28 | 508.647.0097
JOHN FOGERTY | 8 pm | MGM Grand at Foxwoods, 39 Norwich Westerly Rd, Ledyard, CT | $35-$65 | 800.745.3000 or ticketmaster.com
ROBERT RANDOLPH AND THE FAMILY BAND | 7:30 pm | Boarding House Park, 40 French St, Lowell | $30; $26 advance | 978.970.5000
SLACKERS + DJ GENEROSO | 8 pm | Rock On! Concert Cruise, 60 Rowes Warf, Boston | $25 | rockonconcerts.com

SATURDAY 11
"AMERICAN SONGBOOK: THE JAZZ VIEW" | George Gershwin program | 7:30 pm | Black Box Theatre at Boston Center for the Arts, 539 Tremont St, Boston | $20; $15 students, seniors | 617.923.8487
"AN AMERICAN JAMBOREE" | Bow Thayer + Dave DeLuca + Jimmy Ryan + Michael Oakland + The Darlings [Boston] + Twang Em High | 8 pm | Magic Room Gallery, 155 N Beacon St, Brighton | $15 | 617.775.4009 or magicroomgallery.com
"COLLEGE FEST" | With Chiddy Bang + McAlister Drive + Mike Del Rio + Mission Hill + Tom Flash + more | Noon | Hynes Convention Center, 900 Boylston St, Boston | $10 | collegefest.com
DISCO BISCUITS + RAEKWON + RJ02 + MIMOSA | 6 pm | Bank of America Pavilion, 290 Northern Ave, Boston | $22.50-$29.50 | 800.745.3000 or livenation.com
JANINE GRAHAM + AL VEGA | 9 pm | Antonia's at the Beach, 492 Revere Beach Blvd, Revere | Free | 781.284.1272
LIFE IS GOOD FESTIVAL | With Ben Harper and Relentless 7 + Ziggy Marley + Ozomatli + Grace Potter and the Nocturnals + Mavis Staples + Eli "Paperboy" Reed and the True Loves + Dr. Dog + They Might Be Giants + more | 11:30 am | Blue Hills Reservation, Exit 3 off I-93, Milton | $50 single-day pass; $90 two-day pass | lifeisgood.com/festivals
JO DEE MESSINA + NICOLE FRECHETTE | 2 pm | Indian Ranch, 200 Core Rd, Webster | $17.25-$47 | 508.943.3871 or indianranch.com
TONY ORLANDO | 8 pm | Mohegan Sun Arena, 1 Mohegan Sun Blvd, Uncasville, CT | $20 | 800.745.3000 or ticketmaster.com
AMY SPEACE | 8 pm | Andover Newton Theological School, 210 Herrick Rd, Newton Center | $18 | 617.964.1100
"31ST ANNUAL LOWELL BANJO AND FIDDLE CONTEST" | Noon-6 pm | Boarding House Park, 40 French St, Lowell | Free | 978.970.5000

SUNDAY 12
COLLEGE FEST | With Asher Roth + Man on Earth + Hank and Cupcakes + All These Elements + Jamie Kent + more | Noon | Hynes Convention Center, 900 Boylston St, Boston | $10 | 617.954.2000
LIFE IS GOOD FESTIVAL | With Jason Mraz + Custer + Galactic + Corinne Bailey Rae + OK Go + Sierra Leone's Refugee All Stars + Brett Dennen + Toubab Krewe + They Might Be Giants + more | 11:30 am | Blue Hills Reservation, Exit 3 off I-93, Milton, MA, Boston | $50 single-day pass; $90 two-day pass | lifeisgood.com/festivals
VAMPIRE WEEKEND + BEACH HOUSE + DUM DUM GIRLS | 7:30 pm | Bank of America Pavilion, 290 Northern Ave, Boston | $30-$34.50 | 800.745.3000 or livenation.com

MONDAY 13
DIRTY PROJECTORS | 8 pm | Wilbur Theatre, 246 Tremont St, Boston | $22 | 800.745.3000 or ticketmaster.com
FOLK OPEN MIC | With Brian Cundersdorf | 8 pm | Center for Arts In Natick, 14 Summer St, Natick | $5 | 508.647.0097
GOLDEN SHOULDERS + BRIAN S. ELLIS + BRETT SHADY | 8 pm | Sunnyside, 14 Sunnyside St, Jamaica Plain | Cover TBA | goldenshoulders.com

TUESDAY 14
XAVIER RUDD & IZINTABA | 8 pm | Wilbur Theatre, 246 Tremont St, Boston | $25 | 800.745.3000 or ticketmaster.com

Continued on p 40

Rock and Blues concert cruises

September 11
DCS Presents
Magic Magic
with
Three Legged Fox
2:00 pm
to benefit Team Forward of the PMC

JOIN US AT THE LANDING BEFORE EACH CRUISE FOR THE BON VOYAGE PRE-PARTY

Before setting sail, start your night at The Landing for the pre-party beginning two hours before departure. The Landing is located at Long Wharf just a few feet away from your ship.

For tickets and information visit www.rockandbluescruise.com

Cruises board 30 minutes before departure from Boston Harbor Cruises at Long Wharf (near the Marriott and Aquarium). All cruises 21+

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▲ The Gregg Neighborhood House in Lynn Lives United.

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Listings

Continued from p 39

RUSH | 7:30 pm | TD Garden, 100 Legends Way, Boston | $47.50-$122.50 | 800.745.3000 or ticketmaster.com

WEDNESDAY 15

KURT ROSENWINKEL AND OJM | 7:30 pm | Berklee Performance Center, 136 Mass Ave, Boston | $20-$25 | 800.745.3000 or ticketmaster.com
LOOSE ENDS BLUEGRASS BAND | 7 pm | Fruitlands Museums, 102 Prospect Hill, Harvard | $15 per car | 978.456.3924
ZILI MISIK + CERCIE MILLER QUARTET | 7:30 pm | Wellesley College, 106 Central St, Wellesley | Free | 781.283.1000

THURSDAY 16

DAVE MATTHEWS TRIBUTE BAND | 8 pm | Blue Ocean Music Hall, 4 Oceanfront North, Salisbury | $18 | 978.462.5888 or blueoceanhall.com

Classical

THURSDAY 9

LEONARDO CIAMPA | Chopin program: Préludes Opus 28 No. 11 and Opus 28 No. 6; Mazurka Opus 30 No. 1; Polonaise Opus 40 No. 1; Waltz Opus 64 No. 2; Étude Opus 10 No. 3; Ballade No. 3 | 12:15 pm | First Church in Boston, 66 Marlborough St, Boston | Donations welcome | 617.267.6730
CAROL MESSINA AND ELLEN OAK | Messina plays Debussy's *Arabesque* No. 1 and Chopin's Nocturne Opus 27 No. 1 and accompanies Oak in three Gregorian chants, three songs by Ned Rorem, and single selections by Debussy, Fauré, Purcell, and Thompson | 7 pm | St. John's Episcopal Church, 1 Roanoke Ave, Jamaica Plain | $10 | 617.524.2999

FRIDAY 10

WENDY BETTS AND PRISCILLA WALTER | Vocal sets of Lee Hoiby and Richard Hundley; music by Brahms, Handel, Purcell, and Mozart; sacred duets; selections from the American Songbook | 7:30 pm | Unitarian Universalist Church of Rockport, 4 Cleaves St, Rockport | $20 | uusr.org

SUNDAY 12

ARCHIE RICHARDS | Works for piano by Mozart, Rachmaninov, and Liszt | 2 pm | Newton Free Library, 330 Homer St, Newton | Free | 617.796.1360
FENWICK SMITH | Morton Feldman's *Crippled Symmetry* on alto and bass flute, with pianist Sara Bob and percussionist Aaro Trant on vibraphone, celesta, and glockenspiel | 3 pm | Jordan Hall, 30 Gainsborough St, Boston | Free | 617.585.1260 or necmusic.edu

WEDNESDAY 15

PEI-YEH TSAI | Works for piano by Albéniz, Haydn, Scriabin, and Carl Vine | 5:30 pm | St John the Evangelist, 35 Bowdoin St, Boston | Free | 617.227.5242

THURSDAY 16

LEONARDO CIAMPA | Chopin program: Mazurkas Opus 17 No. 4, Opus 17 No. 1, and Opus 59 No. 3; Étude Opus 25 No. 1; Polonaise Opus 44 | 12:15 pm | First Church in Boston, 66 Marlborough St, Boston | Donations welcome | 617.267.6730
GUERILLA OPERA | Rojahn's *Heart of a Dog*, with Brian Church [Doctor], Patrick Massey [Assistant], Glorivy Arroyo [Housekeeper], and Aliana de la Guardia [Dog] | 8 pm | Zack Box, 8 the Fenway, Boston | $10-$15; students free | 617.912.9222
[PLAIN] SONG | Art-song collective of singers and pianists performs the *Spanisches Liederbuch* of Hugo Wolf | 7 pm | St. John's Episcopal Church, 1 Roanoke Ave, Jamaica Plain | $10 | 617.524.2999

LIT EVENTS

THURSDAY 9

DANIEL JOHNSON | *How To Catch a Falling Knife* reading | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
MARK OLDMAN | *Oldman's Brave New World of Wine* discussion and wine tasting | 6:30 pm | UpStairs on the Square, 91 Winthrop St, Cambridge | $52 | 617.661.1515 or harvard.com

FRIDAY 10

KITTY BEER, JAMES McDEVITT, AND MICHELLE BROWN | Beer's *The Human Side*, McDevitt's *The Last of Last Call*, and Brown's *The Clever Decoys* discussion | 8 pm | Out of the Blue Art Gallery, 106 Prospect St, Cambridge | $5 | 617.354.5287

SATURDAY 11

TERRY McMILLAN | *Getting to Happy* reading | 5 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660

MONDAY 13

BOOKSMITH BOOK CLUB | 7:30 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
CHRIS GUILLEBEAU | *The Art of Non-Conformity* discussion | 7:30 pm | Harvard Coop, 1400 Mass Ave, Cambridge | Free | 617.489.0519
ARIANNA HUFFINGTON | *Third World America: How Our Politicians Are Abandoning the Middle Class and Betraying the American Dream* discussion | 6 pm | Brattle Theatre, 40 Brattle St, Cambridge | $5 | 617.661.1515 or harvard.com
FRED MANDELL | *Becoming a Life Change Artist: 7 Creative Skills To Reinvent Yourself at Any Stage of Life* discussion | 7 pm | Newton Free Library, 330 Homer St, Newton | Free | 617.796.1360
CATHERINE STAPES, PATRICIA BOROWICZ, PATRICIA GIRAGOSIAN, PHILIP BURNHAM, SUSAN EISENBERG, KATHLEEN SPIVAK, AND LEN KRISAK | Poetry reading | 7 pm | Harvard Yenching Library, 2 Divinity Ave, Cambridge | Free | 617.495.8720

TUESDAY 14

COLEEN T. HOULIHAN, TANYA CONTOS, AND CELIA GILBERT | Poetry reading and open mic | 7 pm | Newton Free Library, 330 Homer St, Newton | Free | 617.796.1360
JONATHAN SAFRAN FOER | *Eating Animals* discussion | 6:30 pm | Harvard University, Science Center Hall D, 1350 Mass Ave, Cambridge | Free | bostonveg.org
MARTHA McPHEE | *Dear Money* reading | 7 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
ISABEL WILKERSON | *The Warmth of Other Suns: The Epic Story of America's Great Migration* discussion | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515 or harvard.com

WEDNESDAY 15

CORRINA BAIN | Open mic and poetry slam | 8 pm | Cantab Lounge, 738 Mass Ave, Cambridge | $3 | 617.354.2685
JENNA BLUM | *The Stormchasers* reading | 5:30 pm | Stellina, 47 Main St [Watertown Square], Watertown | Free | 617.924.9475
BURTON HERSH | *Edward Kennedy: An Intimate Biography* discussion | 7 pm | Harvard Coop, 1400 Mass Ave, Cambridge | Free | 617.489.0519
PAUL ROGAT LOEB | *Soul of a Citizen: Living with Conviction in Challenging Times* discussion | 7 pm | First Unitarian Church, 3 Church St, Cambridge | Free | 617.661.1515 or harvard.com
GARY SHTEYNGART | *Super Sad True Love Story* reading | 6 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660
"SPEAK UP! SPOKEN WORD OPEN MIC" | With wordsmith Damion Cotter | 7 pm | Walnut Street Coffee Cafe, 157 Walnut St, Lynn | Free | 781.596.1690
ADAM ZAGAJEWSKI | Robert Lowell Memorial Lecture and poetry reading | 7:30 pm | Boston University School of Management, 595 Comm Ave, Boston | Free | 617.353.9720 or bu.edu

THURSDAY 16

LEONARD BROWN, EMMETT PRICE III, ANTHONY BROWN, TOMMY LEE LOTT, AND ERIC JACKSON | *John Coltrane and Black America's Quest for Freedom: Spirituality and the Music* symposium | 6 pm | Northeastern University, 360 Huntington Ave, Boston | Free | 617.373.2247 or northeastern.edu
ROBERT V. CAMUTO | *Palmento: A Sicilian Wine Odyssey* signing and wine reception and dinner | 6 pm | Rialto, Charles Hotel, 1 Bennett St, Cambridge | $135 | 617.661.5050
GWYNNE DYER | *Climate Wars: The Fight for Survival As the World Overheats* discussion | 7 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515 or harvard.com
PER PETTERSON | *I Curse the River of Time* reading | 6 pm | Brookline Booksmith, 279 Harvard St, Brookline | Free | 617.566.6660

TALKS

THURSDAY 9

"EARLY AMERICAN COOKBOOK AUTHORS AND SLAVERY: DIRECT AND INDIRECT TRACES OF AFRICAN-AMERICAN COOKING" | With journalist Mark Zanger | 7 pm | Jamaicaway Books & Gifts, 676 Centre St, Jamaica Plain | Free | 617.983.3204

MONDAY 13

ROCK SHOP #7: "LESS ROCK MORE TALK" | 7 pm | Middle East downstairs, 480 Mass Ave, Cambridge | Free | 617.864.EAST or mideastclub.com

TUESDAY 14

"VICTORIAN SYMBOLISM IN GRAVESTONE ART" | With museum director Richard Waterhouse | 6 pm | Cahoon Museum of American Art, 4676 Falmouth Rd, Cotuit | $20 | 508.428.7581

WEDNESDAY 15

"CAN THE BANNING OF THE BURQA BE JUSTIFIED IN A LIBERAL SOCIETY?" | Open discussion | 7:30 pm | Harvard Book Store, 1256 Mass Ave, Cambridge | Free | 617.661.1515 or harvard.com
"LOST AND LEGENDARY RIDERS OF APRIL 19TH" | With historian John L. Bell | 6:30 pm | Old South Meeting House, 310 Washington St, Boston | Free | 617.482.6439

THURSDAY 16

"EXTREME DOG: WHAT RIGHT DO OUR PETS HAVE TO BE SAVED?" | With Dr. Nick Trout, John Ensminger, and Dr. Joann Lindenmayer | 6:30 pm | Suffolk University, C. Walsh Theater, 55 Temple St, Boston | Free | 617.557.2007 or fordhallforum.org
"VISIBLE LANGUAGE: ON THE ORIGINS AND DEVELOPMENT OF WRITING" | With Peabody Museum Research Associate Marc Zender | 5:30 pm | Harvard University, 1350 Mass Ave, Cambridge | Free | harvard.edu

EVENTS

THURSDAY 9

BUDDHIST MEDITATION CLASS | Guided meditation, teaching, and discussion with American Buddhist nun Kelsang Choky | 7 pm | Emmanuel Episcopal Church, 21 Stratford St, West Roxbury | $10 | emmanuelwr.org
CASTLE HILL LANDSCAPE TOURS | 90-minute tour of the European-inspired landscape | Thurs + Sat 10 am | Castle Hill House Tours, 290 Argilla Rd, Ipswich | $5 | 978.356.4351

FRIDAY 10

CAPTAIN BEEFHEART SYMPOSIUM | Guitarist Gary Lucas offers rare footage of Beefheart live, unreleased tracks, and slides of Don Van Vliet's paintings and drawings | 8 pm | Magic Room Gallery, 155 North Beacon St, Brighton | $20 | 617.775.4009 or magicroomgallery.com

SATURDAY 11

ART IN THE PARK | More than 65 artists present recent works for sale | 10 am-5:30 pm | City Square Park, Rutherford Ave + Chelsea St, Charlestown | Free | artistsgroupofcharlestown.com
"THE BOMBIN'WEALTH STRIKES BACK" | Static painting, live music, multimedia projections, and live painting | 6 pm-midnight | YMCA Family Theatre, 820 Mass Ave, Cambridge | $5 | myspace.com/thebombinwealth
***DEADLIEST CATCH* LIVE** | Interactive event with stories from Captain Sig and the Hillstrand Brothers | 8 pm | Lowell Memorial Auditorium, 50 East Merrimack St, Lowell | $29.50-$36.50 | 978.454.2299
DIAMONDS PARTY | Flashy cars, ribbon dancers, a jewelry trunk show, and dueling DJs | 9 pm | InterContinental Boston, 510 Atlantic Ave, Boston | Free | 617.747.1000
GARDENERS EMPORIUM | Fall plant and garden sale featuring more than a dozen non-profit regional plant societies, specialty nurseries, and purveyors of distinctive garden ornaments | 9 am | Tower Hill Botanic Garden, 11 French Dr, Boylston | Free | 508.869.6111
KING RICHARD'S FAIRE | Re-creation of a 16th-century English marketplace, with actors, dancers, puppeteers, jugglers, minstrels, mimes, magicians, and musicians | Sat-Sun 10:30 am | King Richard's Faire, Route 58, Carver | $26 | kingrichardsfaire.net
CASTLE HILL LANDSCAPE TOURS | See listing for Thurs

SUNDAY 12

BENT WIT CABARET | Outside-of-the-box cabaret, burlesque, and more | 8 pm | Oberon, 2 Arrow St, Cambridge | $20 advance; $25 at door | 866.811.4111 or cluboberon.com
SUNDAY2 | Drink specials, dance party, trivia challenges, and an appearance from comedian Ross Mathews | 8 pm | Mohegan Sun Casino, 1 Mohegan Sun Blvd, Uncasville, CT | Free | 888.226.7711
KING RICHARD'S FAIRE | See listing for Sat

MONDAY 12

THE LIVING NEWSPAPER | Theatrical performance based on current events and created by a team of writers, actors, and online collaborators | 8 pm | Oberon, 2 Arrow St, Cambridge | $15 | 866.811.4111 or cluboberon.com

WEDNESDAY 15

ELECTRIC VEHICLE SHOWCASE | See a variety of innovative forms of privately owned electric transportation and find out about new plans for electricity use | 10 am | Copley Square, Boylston + Dartmouth Sts, Boston | Free | 617.838.3380
SUNSET YOGA | For beginners or experts | 6 pm | Esplanade Association, 287 Comm Ave, Boston | Free | esplanadeassociation.org

THURSDAY 16

BEST IN SHOW | Rogue Burlesque's new striptease revue | 8 pm | Club Café, 209 Columbus Ave, Boston | $15; $10 advance | 617.536.0966
GARDNER AFTER HOURS | "Palazzo Paradiso," with art, games, music, sketching, and cocktails | 5:30-9:30 pm | Isabella Stewart Gardner Museum, 280 the Fenway, Boston | $5-$12 | 617.278.5156
HOT AND COLD TOUR | Behind-the-scenes tour of the Great House | 4:30 pm | Castle Hill House Tours, 290 Argilla Rd, Ipswich | $20 | 978.356.4351 x4049
MASSACHUSETTS BROADCASTERS HALL OF FAME GALA AWARDS CEREMONY AND LUNCHEON | Induction of 26 new members | noon | Boston Marriott Quincy Hotel, 1000 Marriott Dr, Quincy | $45 | 617.472.1000
BUDDHIST MEDITATION CLASS | See listing for Thurs
CASTLE HILL LANDSCAPE TOURS | See listing for Thurs

FAIRS AND FESTIVALS

FRIDAY 10

BOSTON AHTS FESTIVAL | More than 70 juried artists from Boston and a performance program on two stages | Fri noon-7:30 pm; Sat noon-6:30 pm; Sun noon-5:45 pm | Christopher Columbus Park, 105 Atlantic Ave, Boston | Free | bostonahtsfestival.com

SATURDAY 11

ARLINGTON ARTS FESTIVAL | Music, poetry, arts and crafts, and volunteer opportunities | Noon-4 pm | Spy Pond Park, Pond Lane, Arlington | Donations welcome | friendsofspypondpark.org
LOCAL ROOTS FOOD AND MUSIC FESTIVAL | Music, activities, and door prizes | 5-10 pm | Growing Center, 22 Vinal Ave, Somerville | $20 | groundworksomerville.org
PIKE FEST | Barbeque with music from Cool Kids, Chiddy Bang, and Bad Rabbits | 3-7 pm | Centennial Common, Northeastern University, Boston | Free | pikefest.com
BOSTON AHTS FESTIVAL | See listing for Fri

SUNDAY 12

ALLSTON VILLAGE STREET FAIR | More than 30 live performers on three stages, with local vendors, artists, and crafts shows | Noon-6 pm | Harvard Ave from Brighton Ave to Cambridge St, Allston | Free | avsf.info
BOSTON AHTS FESTIVAL | See listing for Fri

MARKETS

THURSDAY 9

BELMONT FARMERS' MARKET | 1:30-7 pm | Belmont Center parking lot, Cross St + Channing Rd, Belmont | Free | 617.484.0170 or belmontfarmersmarket.org
BOWDOIN SQUARE FARMERS' MARKET | 3-6:30 pm | Bowdoin Street Health Center, 230 Bowdoin St, Dorchester | Free | 781.893.8222

the middle east
cambridge, ma — central sq.
mideastclub.com — zuzubar.com
(617) 864-EAST - ticketweb.com
@mideastclub — @zuzubar

DOWNSTAIRS:
THU 9/9 THE BEAUTIFUL GIRLS
PASSAFIRE, ORGONE
FRI 9/10 TOWNSHIP, MELLOW BRAVO (CD RELEASE)
GOZU (CD RELEASE), ZIP-TIE HANDCUFFS, DJ NOOK
SAT 9/11 SCHOOL OF SEVEN BELLS (VAGRANT ACTIVE CHILD
MON 9/13 ROCK SHOP #7 "LESS ROCK MORE TALK" - MEET THE PRESS W/ DAVID DAY (DIG), MICHAEL BRODEUR (GLOBE) MICHAEL MAROTTA (THE PHOENIX), & SELENE ANGIER (METRO) PRESENTED BY PIRATE! ALL AGES 7PM FREE
TUE 9/14 ARTIST ADVOCACY AND THROWED PRESENT
DEAKIN (OF ANIMAL COLLECTIVE), FT. PRINCE RAMA
WED 9/15 EL TEN ELEVEN, DOSH, BATHS
THU 9/16 DANNY BEDROSIAN & SECRET ARMY
ADAM HOFFMAN REVIVAL, ESPERANTO
FRI 9/17 MASSCANN/NORML AWARDS: ONYX, MYSTER DL
PROSPECT HILL, SORROWSEED
SAT 9/18 TOBACCO (anticon., MEMS. OF BLACK MOTH SUPER RAINBOW)
JUNK CULTURE, DREAMEND
UPSTAIRS:
THU 9/9 B.L.O.W.W. (BOSTON LEAGUE OF WOMEN WRESTLERS)
KING HELL, BORN OF THUNDER, HYPASPACE
FRI 9/10 FORGETFUL JONES PERFORMS RHCP "BLOOD SUGAR SEX MAGIK", STICKY FUZZ, URBAN WARRIORS
SAT 9/11 THE LIGHTS OUT, MUY CANSADO
SIDEWALK DRIVER, THE PRESS - 18+ 8PM
SAT 9/11 LOVE VIA DANCE MACHINE - ALL AGES 1PM
SUN 9/12 MASSCONCERTS PRESENTS COLOUR REVOLT
TURBO FRUITS, THE OKAY WIN - 18+ 8PM
MON 9/13 SKYLER
TUE 9/14 LEEDZ EDUTAINMENT PRESENTS: SERGE DIDENKO + BAND
CONEX AND THE PRIME BAND, RADIX, THE UN,+ MORE
WED 9/15 NOMO
THU 9/16 MISS FAIRCHILD, THE GOODNIGHT PROCESS
FRI 9/17 INSTRUMENT, THE VITAL MIGHT, EXECUTIVE ORDER, COO & HOWL, FAMILY KITCHEN - 9:15PM
FRI 9/17 MATT HIRES - 7PM

NEW SHOWS
9/19 THE DAILY PRAVDA, A WISH FOR FIRE, ALCHEMILLA, OILHEAD
9/21 REKS, MOE POPE
SINGAPORE KANE, RAW SPILLAGE
KALI, JFK, WHISPERS
9/24 BUXTER HOOTN
9/26 NAREE, NIHILITY,
COMPLIMENTS OF THE VICTIM
9/29 GRANT HART (OF HÜSKER DÜ)
10/1 TODD CAREY, NATHAN ANGELO & ANDREW HOOVER
10/2 THE BLUE PAGES,
NIGHT OF OUR LIVES, LETTERDAY
10/7 BESS ROGERS + ALLISON WEISS
10/11 FRANK FETTI
10/14 THE BACKUP FACTOR,
THE ACTION VERBS, HOLLOW SOUND,
THE IDLE KIND
10/29 DEAD O WEEN FT. PLAYIN' DEAD
11/3 THE SUMMER SET,
STEREO SKYLINE,
MOD SUN, THE DOWNTOWN FICTION,
AUSTIN GIBBS
11/9 LIGHTS

ZUZU
THUR HOLY CALAMITY W/ BIG DIGITS
FRI SOLID! W/ DURKIN & GHOSTDAD
SAT SOUL-LE-LUH-JAH w/ TY JESSO
SUN BOMO - VIBRATOR
MON NIGHT OF THE LIVING DEADHEAD:
ARLO & THE OTTER (OH),
SLEEPY VERY SLEEPY, GEM CLUB
TUES WORK! LEAH V, JUSTINCREDIBLE
WED PENGUIN CLUB. MARIO LEMIEUX + JEFF

CORNER
THUR BARN (ACOUSTIC)
FRI GROOVEOCRACY
SAT PO' BOYZ HAMMOND
8-3 ORGAN TRIO
SUN BELLY DANCING WITH NEPENTHE
MON CUT THE CORD ACOUSTIC PUNK
TUES ANDERSON COMEDY TROUPE
HOSTS OPEN MIC COMEDY
WED BELLY DANCING WITH
AL JAWARY & AL HASSAN

FOLLOW, FAN, & FRIEND US @MIDEASTCLUB AND @ZUZUBAR FOR THE LATEST NEWS, CONTESTS, AND SO MUCH MORE!

BROOKLINE FARMERS' MARKET | 1:30 pm–dusk | Centre Street parking lot, near Beacon + Centre Sts, Coolidge Corner, Brookline | Free | 617.566.8005
CODMAN SQUARE FARMERS' MARKET | 1-6 pm | Codman Commons, Washington St + Talbot Ave, Dorchester | Free | 781.893.8222
DUDLEY TOWN COMMON FARMERS' MARKET | Thurs + Tues 3-7 pm | Dudley Town Common, Dudley St + Blue Hill Ave, Roxbury | Free | 617.442.1322 x 13
EAST BOSTON FARMERS' MARKET | 3-7 pm | Central Square at Meridian, Bennington + Border Sts, East Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm
KENDALL SQUARE FARMERS' MARKET | 11 am–2 pm | 500 Kendall St, Kendall Square, Cambridge | Free | 617.225.2440
MALDEN FARMERS' MARKET | 10 am–6 pm | Heritage Apartments parking lot, 195 Pleasant St, Malden | Free | 781.321.3485
MEDFORD FARMERS' MARKET | 3-7 pm | 2151 Mystic Valley Pkwy, Medford | Free | 781.874.9473
MISSION HILL FARMERS' MARKET | Thurs 11 am–6 pm | Huntington Ave + Tremont St, Brigham Circle, Roxbury Crossing | Free | 617.427.7399
PRUDENTIAL CENTER FARMERS' MARKET | 11 am–6 pm | Prudential Center, 800 Boylston St entrance, Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm
REVERE BEACH FARMERS' MARKET | Noon–6 pm | William G. Reinstein Bandstand, Revere Beach | Free | 781.485.6156

FRIDAY 10

ALLSTON FARMERS' MARKET | 3-7 pm | Parking lot at North Harvard St + Western Ave [south of Harvard Stadium], Lower Allston | Free | 617.495.8052
CHARLES SQUARE FARMERS' MARKET | Fri noon–6 pm; Sun 10 am–3 pm | Charles Hotel courtyard, 1 Bennett St, Harvard Square, Cambridge | Free | 508.446.5806
COPLEY SQUARE FARMERS' MARKET | Fri + Tues 11 am–6 pm | Copley Square, St James Ave + Dartmouth St, Boston | Free | 781.893.8222
MELROSE FARMERS' MARKET | 4-8 pm | First United Methodist Church, 645 Main St, Melrose | Free
PEABODY SQUARE FARMERS' MARKET | 3-7 pm | Odwin Learning Center, 1963 Dorchester Ave, Dorchester | Free | mass.gov/agr/massgrown/farmers_markets.htm
QUINCY FARMERS' MARKET | 11:30 am–5:30 pm | John Hancock Municipal parking lot [across from the Courthouse], Quincy | Free | 617.479.1601

SATURDAY 11

BRAINTREE FARMERS' MARKET | 9 am–1 pm | Braintree Town Hall Mall, Washington St, Braintree | Free | sustainablebraintree.org/food
CAMBRIDGEPORT FARMERS' MARKET | 10 am–3 pm | Morse School parking lot, Magazine St + Memorial Dr, Cambridge | Free | 508.446.5806
CHELSEA COMMUNITY FARMERS' MARKET | 9 am–1 pm | Chelsea Square [in front of the police station], Chelsea | Free | 617.889.6080 x101
FIELDS CORNER FARMERS' MARKET | 9 am–noon | Fields Corner Shopping Center parking lot, Park St, Dorchester | Free | 617.825.3486
JAMAICA PLAIN FARMERS' MARKET | Sat noon–3 pm; Tues noon–5 pm | Bank of America parking lot, 677 Centre St, Jamaica Plain | Free | 508.867.7193
MATTAPAN FARMERS' MARKET | 10 am–2 pm | Church of the Holy Spirit parking lot, 525 River St, Mattapan | Free | 617.414.6878
ROSLINDALE FARMERS' MARKET | 9 am–1:30 pm | Adams Park, Washington St + Cummins Highway, Roslindale | Free | 617.327.4065
UNION SQUARE FARMERS' MARKET | 9 am–1 pm | Union Square Plaza, Somerville | Free | 781.893.8222

SUNDAY 12

SOUTH END FARMERS MARKET | 10 am–4 pm | In conjunction with the SoWa Open Market, next to 460 Harrison Ave, Boston | Free | mass.gov/agr/massgrown/farmers_markets.htm
SOWA OPEN MARKET | Arts and crafts, design, farmers' market, and antiques fair | 10 am–4 pm | 460 Harrison Ave, Boston | Free admission and parking | sowaopenmarket.com
SOWA VINTAGE MARKET | Vintage furnishings, art, clothing, jewelry, and more | 10 am–4 pm | 460C Harrison Ave, Boston | Free admission and parking | sowavintagemarket.com
CHARLES SQUARE FARMERS' MARKET | See listing for Fri

MONDAY 13

CENTRAL SQUARE FARMERS' MARKET | Noon–6 pm | Parking lot 5, Bishop Allen Drive + Norfolk St, Cambridge | Free | 781.893.8222
CITY HALL PLAZA FARMERS' MARKET | Mon + Wed 11 am–6 pm | City Hall Plaza, Cambridge St, Boston | Free | 781.893.8222
SOUTH BOSTON FARMERS' MARKET | Noon–6 pm | West Broadway municipal front parking lot, 460 West Broadway, South Boston | Free | 617.464.5858

TUESDAY 14

DORCHESTER HOUSE FARMERS' MARKET | 11:30 am–1:30 pm | Dorchester House, 1353 Dorchester Ave, Dorchester | Free | 781.893.8222
HARVARD UNIVERSITY FARMERS' MARKET | 12:30-6 pm | Near Sanders Theatre, Kirkland + Oxford Sts, Cambridge | Free | 617.496.8052
NEWTON HIGHLANDS FARMERS' MARKET | 1:30-6 pm | Cold Spring Park, 1200 Beacon St, Newton Highlands | Free | 617.796.1525
COPLEY SQUARE FARMERS' MARKET | See listing for Fri
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for Thurs
JAMAICA PLAIN FARMERS' MARKET | See listing for Sat

WEDNESDAY 15

ARLINGTON FARMERS' MARKET | 2-6:30 pm | Russell Common parking lot, behind Park Terrace, just off Rte 60/Rte 30, Arlington | Free | farmersmarketarlington.googlepages.com
CHARLESTOWN FARMERS' MARKET | 2-7 pm | Main + Austin Sts, Thompson Square, Charlestown | Free | 617.241.8866
DAVIS SQUARE FARMERS' MARKET | Noon–6 pm | Day + Herbert Sts lot, Somerville | Free | 781.893.8222
STONY BROOK FARMERS' MARKET | 4-7 pm | Community Servings, 18 Marbury Terrace, Jamaica Plain | Free | mass.gov/agr/massgrown/farmers_markets.htm
CITY HALL PLAZA FARMERS' MARKET | See listing for Mon

THURSDAY 16

BELMONT FARMERS' MARKET | See listing for previous Thurs
BOWDOIN SQUARE FARMERS' MARKET | See listing for previous Thurs

THE WATSON TWINS open for Laura Viers at T.T. the Bear's on Wednesday.

BROOKLINE FARMERS' MARKET | See listing for previous Thurs
CODMAN SQUARE FARMERS' MARKET | See listing for previous Thurs
DUDLEY TOWN COMMON FARMERS' MARKET | See listing for previous Thurs
EAST BOSTON FARMERS' MARKET | See listing for previous Thurs
KENDALL SQUARE FARMERS' MARKET | See listing for previous Thurs
MALDEN FARMERS' MARKET | See listing for previous Thurs
MEDFORD FARMERS' MARKET | See listing for previous Thurs
MISSION HILL FARMERS' MARKET | See listing for previous Thurs
PRUDENTIAL CENTER FARMERS' MARKET | See listing for previous Thurs
REVERE BEACH FARMERS' MARKET | See listing for previous Thurs

GAY & LESBIAN

THURSDAY 9

GLAMLIFE | Gay night presented by Chris Harris, with hip-hop by DJ Ladue | 10 pm | Estate, 1 Boylston Pl, Boston | Free before 11 pm; $10 after | 617.351.7000
JACQUE'S | With Kris Knievil, Melinda Wilson, and special guests | 10:30 pm | Jacque's Cabaret, 79 Broadway, Boston | $6 | 617.426.8902 or jacques-cabaret.com
NO COVER THURSDAYS | Thursday-night dance party with DJ Aga and VJ Rompy | 10 pm | Club Café, 209 Columbus Ave, Boston | Free | 617.536.0966 or clubcafe.com
QUEERAOKE | Dancing, singing, costumes, and Women's Dance Night with DJ Summer's Eve | 10 pm | Midway Café, 3896 Washington St, Jamaica Plain | $5 | 617.524.9038
SEXY AND SOPHISTICATED SECOND THURSDAYS | Ladies' dance party; poetry kicks off the night | 9 pm | Milky Way, Lounge 284 Amory St, Jamaica Plain | $5 | lezbnsnpower.com
UPPEREAST AT OM | Lesbian night with two floors of cocktails, dining, dancing, and sultry beats | 10 pm–2 pm | OM, 92 Winthrop St, Cambridge | $5 | uppereastatom.com

FRIDAY 10

MISS-LEADING LADIES | With Kris Knievil, Destiny, Mizery, Lakia Mondale, Fena Barbitall | Fri 10:15 pm; Sat 8 + 10:15 pm | Jacque's Cabaret, 79 Broadway, Boston | $10 | 617.426.8902 or jacques-cabaret.com
PURE: FRIDAYS | Lesbian night with rotating DJs and celebrity guests | 10 pm–2 am | Pearl Nightclub, 75 Warrenton St, Boston | Free before 11 pm; $10 after | shuttavac.com

SATURDAY 11

BLUSH LADIES NIGHT AT THE HIDE AWAY | LGBT, lesbian-focused social gathering presented by Blush Boston with DJ Jodi | 8 pm | Hide Away at Anthony's, 105 Canal St, Malden | $7 | 617.877.1808 or blushboston.com
BOSTON GAY AND LESBIAN CONTRA DANCE | 7:30-11 pm | First Church of Jamaica Plain, 6 Eliot St, Jamaica Plain | $10 | 617.852.4042
EPIC SATURDAYS | Weekly gay dance party | 10:30 pm | House of Blues, 15 Lansdowne St, Boston | $15; free before 11 pm | chrisharrispresents.com
SECOND SATURDAYS: DYKE NIGHT AT MACHINE | Women's dance party with pool, pole dancers, and music | 10 pm–2 am | Machine, 1254 Boylston St, Boston | $10 | dyke-night.com
MISS-LEADING LADIES | See listing for Fri

SUNDAY 12

BACK TO BASICS TEA DANCE | With DJ Harrison spinning disco and Top 40 | 4-8 pm | Robyn's Bar and Grill, 4195 Washington St, Roslindale Village | $5 | rickward51@comcast.net
BOMO SUNDAYS | Queer glam, goth, punk, new-wave party | 10 pm | ZuZu, 474 Mass Ave, Cambridge | Free | 617.864.3278 x 237 or zuzubar.com
DR. SKETCHY'S ANTI-ART SCHOOL BURLESQUE LIFE DRAWING SESSION | Drinks and drawing with model Marilyn Meow | 2:30-5:30 pm | Great Scott, 1222 Comm Ave, Allston | $8 | truthserum.org
HOT MESS SUNDAYS | Queer dance party with Chris Harris and the Gay Mafia | 10 pm | Underbar, 279 Tremont St, Boston | $10 | 617.292.0080 or facebook.com/hotmessparty
REFUGE | Alternative, underground LGBT night with DJ Susan Morabito dropping underground house, tribal, and tech house | 9 pm–1 am | Church, 69 Kilmarnock St, Boston | $8 | dykenight.com

MONDAY 13

DIRTY SEXY MONDAY | DSM Divas and DJ Susan Esthera host drag comedy show | 10 pm–2 am | Machine, 1254 Boylston St, Boston | $12 | 617.818.1929
PERSONAE | "Wildest and wackiest" cabaret and pageant night with Vlice C'Ersatile | 10:30 pm | Jacque's Cabaret, 79 Broadway, Boston | $6 | 617.426.8902 or Jacques-cabaret.com
QUEER TANGO | GLBT-friendly Argentine tango | 6-9 pm [intermediates 6-7:30 pm and beginners and práctica 7:30-9 pm] | Democracy Center, 45 Mount Auburn St, Cambridge | $5-$10 beginners; $15 intermediate | queertangoboston.com

TUESDAY 14

SHOW TUNE TUESDAY | Queer-friendly video and music night with VJ Rompy | 9 pm | DBar, 1236 Dorchester Ave, Dorchester | Free | 617.265.4490 or dbarboston.com
VICE | Queer hip-hop, disco, and electro night with DJ Sun One | 10 pm | Machine, 1254 Boylston St, Boston | Free | 617.536.1950 or machine-boston.com

WEDNESDAY 15

BOYZ WILL BE GIRLZ | Special drag event hosted by Melinda Wilson and Mizery, with special guests | 10:30 pm | Jacque's Cabaret, 79 Broadway, Boston | $6 | 617.426.8902 or jacques-cabaret.com
HUMP THIS! | Top 40, house, and club hits with DJ Mike Giller with special guests | 10 pm | Machine, 1254 Boylston St, Boston | Free | 617.536.1950 or machine-boston.com
LATIN NIGHT | 9 pm | Rumor Nightclub, 100 Warrenton St, Boston | $10 | 617.422.0045

THURSDAY 16

LESBIAN COMMUNITY BUILDING EVENT AND GAMES NIGHT | Learn about organizations that serve the lesbian community, meet other lesbians in a fun and relaxed environment, and explore the topic of community building | 6:30-9 pm | Doyle's Cafe, 3484 Washington St, Jamaica Plain | Free | 617.323.1607
GLAMLIFE | See listing for previous Thurs
JACQUE'S ANGELS | See listing for previous Thurs
NO COVER THURSDAYS | See listing for previous Thurs
QUEERAOKE | See listing for previous Thurs
UPPEREAST AT OM | See listing for previous Thurs

BENEFITS

FRIDAY 10

GORILLA BABY SHOWER TO BENEFIT ROOM TO GROW | Viewing of expectant mother gorilla Kiki with baby-themed treats and surprises; discounted admission with donated new baby item | Fri-Sun 10 am | Franklin Park Zoo, 1 Franklin Park Rd, Boston | Free with admission: $14 | 617.541.5466
WINE TASTING TO BENEFIT ROOM TO READ | 6:30 pm | BRIX Wine Shop, 105 Broad St, Boston | Donations required | brixwineshop.com

SATURDAY 11

AMERICAN RED CROSS ANNUAL DAY OF REMEMBRANCE BLOOD DRIVE | Donate and receive a Red Sox goodie bag, commemorative T-shirt, souvenir reusable tote bag, and a chance to win Red Sox tickets | 8 am–3 pm | Fenway Park, Gate D, 4 Yawkey Way, Boston | Free | 617.267.8661
AN AMERICAN JAMBOREE TO BENEFIT HOMES FOR OUR TROOPS | Live music with an accompanying American-themed slide show and beer | 7 pm | Magic Room Gallery, 155 North Beacon St, Brighton | $15 | 617.775.4009 or magicroomgallery.com
MUSICFESTLIVE! TO BENEFIT THE BENJAMIN FRANKLIN INSTITUTE OF TECHNOLOGY SCHOLARSHIP FUND | Live music from Kingsley Flood and Liprease and prize giveaways | 2 pm | Benjamin Franklin Institute of Technology, 41 Berkeley St, Boston | $10 | bfit.edu
RUN TO THE BEAT TO BENEFIT ZUMIX | 5K road race with awards, prizes, and food | 9 am | Piers Park, 95 Marginal St, East Boston | $30 | 617.561.6677
SAILING REGATTA TO BENEFIT THE BETH ISRAEL DEACONESS MEDICAL CENTER | With barbecue cookout and dancing | 2 pm | Community Boating, 21 David Mugar Way, Boston | $45 | 617.523.1038
GORILLA BABY SHOWER TO BENEFIT "ROOM TO GROW" | See listing for Fri

SUNDAY 12

REASON TO RIDE BIKE-A-THON TO BENEFIT THE BETH ISRAEL DEACONESS MEDICAL CENTER | 50-, 25-, or 10-mile ride with family activities and a cookout | 8 am–2 pm | Liberty Tree Mall, 100 Independence Way, Danvers | Donations welcome | gratefulnation.org/areasontoride
RUN/WALK TO BENEFIT THE NATIONAL OVARIAN CANCER COALITION | Team 5K run or walk | 9:30 pm | Marine Park, Farragut St, Boston | Donations welcome | 781.643.9800 or nocc.kintera.org/MA
WALK TO BENEFIT THE MSPCA'S ANIMAL CARE AND ADOPTION CENTER | 1.5-mile walk around the Boston Common, with or without your dog, and activities and animal contests | 11 am | Boston Common, Charles St, Boston | Donations welcome | cityofboston.gov
WALK TO BENEFIT THE WALKER SCHOOL | Three- or one-mile walk through downtown Needham with a finish-line celebration | 11 am | DeFazio Park, Dedham Ave, Needham | Donations welcome | 781.292.2130 or walkerschool.org
GORILLA BABY SHOWER TO BENEFIT "ROOM TO GROW" | See listing for Fri

THURSDAY 16

BACKYARD BBQ FUNDRAISER TO BENEFIT YOUTH MEDIA PROGRAMS | Dinner, music from Zili Misik, and a silent auction | 5:30 pm | Cambridge Community Television, 675 Mass Ave, Cambridge | $55; $35 students, seniors, unemployed | cctvcambridge.org
VOICES OF HOPE TO BENEFIT CANCER TREATMENT | Musical-theater production created by cast members who have either battled or been adversely affected by cancer | 6:30 pm | Symphony Hall, 301 Mass Ave, Boston | $35-$65 | 617.266.1492

church
music. food. house.
Thursday 9/9 8pm $8 21+
The Resurrectionists
Tall Tall Trees
Autumn Hollow Band
Friday 9/10 8pm $10 18+
Hear Now Live! Presents:
YOU AND WHAT ARMY?
WATER CURE • FORGO FAMINE
BLACKWATER NOISE
Saturday 9/11
Private Party - Club Closed
Sunday 9/12
Private Party - Club Closed
Monday 9/13 8pm $7 18+
Dead Winter Carpenters (cab)
The Scott Terrell Band
Tuesday 9/14 8pm $7 21+
Color Commentary Album Release Party
Black El + • Durkin
w/ DJs Ghostdad and BREK ONE
Wednesday 9/15 8pm $8 18+
Steamato • Life on Hold
The Keeping • All These Elements
Thursday 9/16 8pm $8 18+
New monthly Alternative Music GLBT night
REFUGE (2) Church: Underground Music w/ DJ S. Morabito
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Boston, 02215 • 617.236.7800
churchofboston.com

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SATURDAY, SEPTEMBER 11
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Ladies FREE before 10pm!
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508 543-0599

MORE ART LISTINGS + "ATTRACTIONS" AT THEPHOENIX.COM

Art Listings

BLOOMING CHERRY TREE AT TWILIGHT, SOMERVILLE, MA is part of Mary Kocol's show at Gallery Naga, on Newbury Street.

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise.

NEWBURY STREET/ BACK BAY

ARDEN GALLERY | 617.247.0610 | 129 Newbury St | Mon-Sat 11 am–5:30 pm | Through Sept 28: Kim Bernard: "Spirendulum" | Reception Sept 10: 5-7 pm

BARBARA KRAKOW GALLERY | 617.262.4490 | 10 Newbury St | Tues-Sat 10 am–5:30 pm | Sept 10–Oct 16: Kay Rosen: "Black and White and Read All Over"

BOSTON PUBLIC LIBRARY | 617.536.5400 | Copley Square | Mon + Wed + Fri-Sat 9 am–5 pm; Tues + Thurs 9 am–7 pm; Sun 1-5 pm | Through Oct 17: "Away We Go! Vintage Travel Posters"

COPLEY SOCIETY OF ART | 617.536.5049 | 158 Newbury St | Tues-Sat 11 am–6 pm; Sun noon–5 pm; Mon by appointment | Free admission [$10 for non-members at artist receptions] | Sept 11–Oct 8: Leslie Baker: "Saved Views" | Reception Sept 11: 5:30-7:30 pm

GALLERY NAGA | 617.267.9060 | 67 Newbury St | Tues-Sat 10 am–5 pm | Through Oct 2: Mary Kocols: "Twilight Garden" | Terry Rose: "Inquire Within" | Reception Sept 10: 6-8 pm

GUILD OF BOSTON ARTISTS | 617.536.7660 | 162 Newbury St | Tues-Sat 10:30 am–5:30 pm; Sun noon–5 pm | Sept 16–O. 7 10: Robert Douglas Hunter | Reception Sept 16: 5:30-7:30 pm

PANOPTICON GALLERY BOSTON | Hotel Commonwealth | 617.267.8929 | 502 Comm Ave | Tues-Sat 10 am–5:30 pm | Through Nov 8: Vittorio Sella: "Heights of Observation" | Reception Sept 16: 5:30-7:30 pm

PUCKER GALLERY | 617.267.9473 | 171 Newbury St | Mon-Sat 10 am–5:30 pm; Sun 10:30 am–5 pm | Through Oct 11: "Revealing Friends: New Photographs by Tony King" | "Open: Entries: New Collages by Judith S. King" | Reception Sept 24: 3-6 pm

SOCIETY OF ARTS AND CRAFTS | 617.266.1810 | 175 Newbury St | Mon-Sat 10 am-6 pm | Through Oct 31: "SAC Artist Awards Exhibition"

SOUTH END

BOSTON CENTER FOR THE ARTS | Mills Gallery | 617.426.8835 | 539 Tremont St | Wed + Sun noon–5 pm; Thurs-Sat noon–9 pm | Sept 16-27: Fay Chandler: "Just As I Am"

BOSTON SCULPTORS GALLERY | 617.482.7781 | 486 Harrison Ave | Wed-Sun noon–6 pm | Through Oct 3: Charles Jones: "Bone Pickers" | Marilu Swett: "Casting Off" | Reception Sept 10: 5-8 pm | Through Dec: Donna Dodson

BROMFIELD GALLERY | 617.451.3605 | 450 Harrison Ave | Wed-Sat noon–5 pm, or by appointment | Through Sept 25: Jill Weber: "Structural Improvisations" | "Under Cover" | Reception Sept 10: 6-8:30 pm

CARROLL AND SONS | 617.482.2477 | 450 Harrison Ave | Tues-Sat 10 am-6 pm | Through Oct 23: Nicholas Kahn and Richard Selesnick: "Mars: Adrift on the Hourglass Sea"

CHASE GALLERY | 617.859.7222 | 450 Harrison Ave #57 | Tues-Sat 11 am-6 pm; Sun 11 am–4 pm | Through Sept 26: Treacy Ziegler

GALATEA FINE ART | 617.542.1500 | www.galateaart.org | 460B Harrison Ave | Wed-Fri noon–6 pm; Sat-Sun noon–5 pm | Through Sept 27: Claudine Bing: "The Galapagos Suite" | Christine O'Brien: "Respite - Patterns and Places, Real and Imagined" | Reception Sept 10: 6-8 pm

LA GALERÍA AT VILLA VICTORIA CENTER FOR THE ARTS | 617.927.1742 | 85 West Newton St | Thurs-Fri 4-7 pm; Sat 1-4 pm | Sept 16–Nov 3: "Exchange"

GALLERY AT THE PIANO FACTORY | 617.437.1260 or 857.222.9866 | 791 Tremont St | Fri 3-6 pm; Sat noon-6 pm; Sun 1-4 pm | Through Oct 2: 2010 Annual Group Show

HOWARD YEZERSKI GALLERY | 617.262.0550 | 450 Harrison Ave, #201 | Tues-Sat 10 am–5:30 pm | Sept 10–Oct 12: Yana Payusova: "Kunstkamera" | Reception Sept 10: 6-8 pm

KHAKI GALLERY | 617.423.0105 | 460 Harrison Ave | Tues-Sat noon–5 pm | Through Sept 18: Nancy Wyllie: "Benjamin Rising" | Erik Sanner: "Still Life Without Stillness" | Michael D. Andelman: "Das Büs Version 2.0 Analog"

KINGSTON GALLERY | 617.423.4113 | 450 Harrison Ave #43 | Wed-Sun noon-5 pm, and by appointment | Through Sept 26: "Twenty10" | Reception Sept 10: 5-7:30 pm

LACONIA GALLERY | 617.670.1568 | 433 Harrison Ave | Fri-Sun noon-4 pm | Through Sept 26: Lisa Costanzo: "And a peculiar mourning it was."

SAMSON PROJECTS | 617.357.7177 | 450 Harrison Ave | Wed-Sat noon–5 pm, and by appointment | Through Oct 9: Jackie Saccoccio and Jeffrey Gibson: "The Shades"

SOPRAFINA GALLERY | 617.728.0770 | 55 Thayer St | Wed-Sat 11 am–5:30 pm or by appointment | Through Sept 25: Nancy Dyer Mitton: "Shorelines" | Reception Sept 10: 5:30-7:30 pm

DOWNTOWN

GRAND CIRCLE GALLERY | 617.346.6459 | 347 Congress St, Boston | Wed + Fri 11 am–2 pm; Thurs 11 am–7 pm; Sat 11 am–3 pm | Ongoing: vintage travel posters celebrating the Golden Age of Travel | Photography by Bradford Washburn

OTHER BOSTON NEIGHBORHOODS

BOB'S YOUR UNCLE GALLERY | 617.670.3782 | 25 Channel Center St | Tues-Fri 11 am–6 pm | Through Sept 30: Peter Harris: "Nothing Lasts Forever"

DISTILLERY GALLERY | 978.270.1904 | 516 East Second St, South Boston | Mon-Sat 9 am–5 pm | Through Oct 27: "9.02.10: Teen TV Residue"

FORT POINT ARTS COMMUNITY GALLERY | 617.423.4299 | 300 Summer St | Mon-Wed 9 am–3:30 pm; Thurs-Fri 9 am–10 pm; Sat 5-10 pm | Through Oct 1: John Hansen, Claudia Ravaschiere, and Andrew Woodward: "3" | Reception Sept 16: 5:30-8 pm

HALLSPACE | 617.288.2255 | 950 Dorchester Ave, Dorchester | Fri-Sat noon–5 pm and by appointment | Through Oct 9: Megumi Naitoh: "Login Community" and "Real Life/ Virtual Life"

HARBORARTS OUTDOOR GALLERY | www.harborarts.net | 256 Marginal St, East Boston | Open 24 hours | Through 2012: "Hazards of Modern Living" Public Art Installation

LAMCNTAGNE GALLERY | 617.464.4640 | 555 East Second St, South Boston | Wed-Sat 11 am–6 pm; Tues by appointment | Sept 9–Oct 9: Brendan O'Connell

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

CAMBRIDGE ARTS COUNCIL | CAC Gallery | 617.349.4380 | City Hall Annex, 344 Broadway, Cambridge | Mon + Wed 8:30 am–8 pm; Tues + Thurs 8:30 am–5 pm; Fri 8:30 am–noon | Through Nov 17: Daniel Peltz and Paul Notzold: "Of, By, and For"

CAMBRIDGE MULTICULTURAL ARTS CENTER | 617.577.1400 | 41 Second St, Cambridge | Mon-Fri: 10:30 am–6 pm | Sept 10–Nov 24: Hiroko Okahashi | Sept 13–Nov 29: Chun Arthur Wang

FAY CHANDLER GALLERY | 617.349.6287 | 20 Sacramento St, Cambridge | Mon-Fri 10 am–5 pm | Through Sept 23: "Inaugural Maud Morgan Arts Faculty Exhibition" | Reception Sept 13: 2:30-6:30 pm

KENDALL SQUARE | www.constellationcenter.org | Athenaeum and Kendall Sts, Cambridge | Open 24 hours | Through Winter 2010-2011: "ConstellationRISING: Ground Level Art" Public Installation

MEME GALLERY | 617.894.0492 | 55 Norfolk St, Cambridge | Call for hours | Through Sept 11: Martin Renteria: "Maraña de Espacios Vacíos" | Reception Sept 11: 7-9 pm

NAVE GALLERY | 617.625.4823 | Clarendon Hill Presbyterian Church, 155 Powderhouse Blvd, Somerville | Fri 6-8 pm; Sat-Sun 1-5 pm | Through Sept 26: Matthew Best, Nathalie Miiebach, Carolyn Muskat, Ted Ollier, and Jason Shoemaker: "Open Air"

PIERRE MENARD GALLERY | 617.868.2033 | 10 Arrow St, Cambridge | Wed-Sun 11 am–7 pm | Sept 10–Oct 10: Weldon Kees: "New Intangibles" | Reception Sept 10: 6-9 pm

RENDEZVOUS | 617.576.1900 | 502 Mass Ave, Central Square, Cambridge | Sun-Thurs 5-10 pm; Fri-Sat 5-11 pm | Through Sept 30: Photography by Don Curewitz

BROOKLINE/NEWTON

BROOKLINE ARTS CENTER | 617.566.5715 | 86 Monmouth St, Brookline | Mon-Fri 9 am–4:30 pm | Sept 9–Oct 1: BAC Jewelers: "Jewels"

MUSEUMS

DeCORDOVA SCULPTURE PARK + MUSEUM | 781.259.8355 | 51 Sandy Pond Rd, Lincoln | Tues-Sun 10 am–5 pm | Admission $12; $8 students, seniors, ages 6-18; free for ages under 6 | Through Oct 31: "Out of the Box: Photography Portfolios from the Permanent Collection" | Through Nov 14: Halsey Burgund: "Scapes" | Through Nov: Eric Hongisto: "Platform 2" | Ongoing: "Pixnit: Folie que la nouveauté"

FULLER CRAFT MUSEUM | 508.588.6000 | 455 Oak St, Brockton | Open Tues + Thurs-Sun 10 am–5 pm, and Wed 10 am–9 pm | Admission $8; $5 students, seniors; free for ages under 12; free Wed 5-9 pm | Through Sept 26: "Furniture From Fuller Craft Museum's Permanent Collection" | Through Oct 31: Nancy Train Smith: "Migration" | "Boxes and Their Makers" | Through Nov 28: Josh Simpson: "A Journey in Class" | Through Feb 6: "The New Materiality: Digital Dialogues at the Boundaries of Craft" | Through Feb 27: "Different Lines: Drawings by Craft Artists"

INSTITUTE OF CONTEMPORARY ART | 617.478.3100 | 100 Northern Ave, Boston | Tues-Wed + Sat-Sun 10 am–5 pm; Thurs-Fri 10 am–9 pm | Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on "Target Free Thursday Nights" | Through Oct 17: Charles LeDray: "workworkworkworkwork" -

ISABELLA STEWART GARDNER MUSEUM | 617.566.1401 | 280 the Fenway, Boston | Tues-Sun 11 am–5 pm | Admission $12; $10 seniors; $5 students with ID; free for ages under 18 and active members of the military and their families | Built in the style of a 15th-century Venetian palace, the museum houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works and highlights including works by Giotto, Rembrandt, Botticelli, Raphael, Titian, and Whistler | Free guided tours given Tues-Fri at 2:30 pm | Ongoing: "After Hours" every third Thursdays

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART | 413.664.4481 | 87 Marshall St, North Adams | Wed-Mon 11 am–5 pm | Admission $15; $10 students; $5 ages 6-16; free for ages five and under | Through Oct 31: "Gravity Is a Force To Be Reckoned With" | Through Feb 27: "Material World" | Ongoing: Leonard Nimoy: "Secret Selves" | Petah Coyne: "Everything That Rises Must Converge" | Fransje Killaars: "Colors, No Figures Installation" | Sol LeWitt: "A Wall Drawing Introspective" | Don Cummer: "Primary Separation" | Natalie Jeremijenko: "Tree Logic" | Bruce Odland and Sam Auinger: "Harmonic Bridge" | Christina Kubisch: "Clocktower Project"

MUSEUM OF FINE ARTS | 617.267.9300 | 465 Huntington Ave, Boston | Sat-Tues 10 am–4:45 pm; Wed-Fri 10 am–9:45 pm | Admission $17; $15 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $6.50]; free for ages 6 and under | Through Dec 31: "Preserving History, Making History: The Museum of Fine Arts, Boston" | Through Jan 2: "Under the Skin: "Tattoos in Japanese Prints" | Through Jan 16: "Romantic Interludes" | Through Jan 17: "Luxuries from Japan: Cultural Exchange in the 17th and 18th Centuries" | "Avedon Fashion 1944-2000" | Through Feb 27: "Chinese Master Paintings from the Collection" | Through May 1: "Nicholas Nixon: Family Album" | "New Works: Prints, Drawings, Collages" | "Heaven and Hell in Japanese Art" | Through May 30: "Millet and Rural France"

NORMAN ROCKWELL MUSEUM | 413.298.4100 | 9 Glendale Rd, Stockbridge | Daily 10 am–5 pm | Admission $15; $10 students with ID; $13.50 seniors; free for ages 18 and under | Rockwell's studio and the world's largest collection of his paintings | Through Oct 31: "Rockwell and the Movies" | "William Steig: Love and Laughter" | Ongoing: "The Art of Norman Rockwell" | "Norman Rockwell's 323 Saturday Evening Post Covers"

PEABODY ESSEX MUSEUM | 978.745.9500 | East India Square, 161 Essex St, Salem | Tues-Sun 10 am–5 pm | Admission $15; $13 seniors; $11 students; free for ages 16 and under | Sept 14-Jan 9: "The Emperor's Private Paradise: Treasures from the Forbidden City" | Through Dec 31: "Fish, Silk, Tea, Bamboo: Cultivating an Image of China" | Through Jan 1: "Imprints: Photographs by Mark Ruwedel" | Through Jan 2012: "Faces of Devotion: Indian Sculpture from the Figiel Collection" | "Painting the Modern India" | Through March 2012: "Auspicious Wishes and Natural Beauty in Korean Art" | "Of Gods and Mortals: Traditional Art from India" | Ongoing: "Intersections: Native American Art in a New Light" | "Perfect Imbalance: Exploring Chinese Aesthetics"

STERLING AND FRANCINE CLARK ART INSTITUTE | 413.458.2303 | 225 South St, Williamstown | Open Tues-Sun, 10 am–5 pm | Admission $10; free for ages 18 and under | Through Sept 12: "Picasso Looks at Degas" | Through Oct 17: Juan Muñoz | Through Nov 30: "Constable and After: Sir Edwin Manton and the British Landscape"

WORCESTER ART MUSEUM | 508.799.4406 | 55 Salisbury St, Worcester | Wed-Fri + Sun 11 am–5 pm; Sat 10 am–5 pm; third Thurs 11 am–8 pm | Admission $10; $8 seniors, students with ID; free for ages 17 and under; free admission Sat 10 am–noon | Through Sept 30: "Wall at WAM: 'Actions Speak,' THINK AGAIN" | Through Nov 28: "Portrait Photographs"

SCHOOLS & UNIVERSITIES

BOSTON COLLEGE | McMullen Museum | 617.552.8100 | Chestnut Hill | Mon-Fri 11 am–4 pm; Sat-Sun, noon–5 pm | Through Dec 5: "Literary Lives: Portraits from the Crawford Art Gallery and Abbey Theatre, Ireland"

BOSTON UNIVERSITY | Boston University Art Gallery | 617.353.3371 | 855 Comm Ave Boston | Tues-Fri 11 am–5 pm | Sat-Sun 1-5 pm | Through Oct 31: "American Letterpress: The Art of Hatch Show Print" | Reception Sept 9: 6-8 pm

CAMBRIDGE CENTER FOR ADULT EDUCATION | 617.547.6789 x 1 | Cambridge Center Gallery, 42 Brattle St, Cambridge | Mon-Thurs 9 am–9 pm; Fri 9 am–7 pm; Sat 9 am–2 pm | Through Sept 30: "You'd Be Home Now" | Reception Sept 10: 5:15-7 pm

HARVARD UNIVERSITY | Cambridge

— **Harvard Art Museums** | 617.495.9400 | 485 Broadway | Tues-Sat 10 am–5 pm | Through Nov 27: "Heroic Gestes: Epic Tales from Firdawsi's *Shahnama*" | Ongoing: "Re-View" [overview of works from the Harvard Art Museum's Fogg, Busch-Reisinger, and Arthur M. Sackler museums]

— **Harvard Museum of Natural History** | 617.495.3045 | Oxford + Everett Sts | Daily 9 am–5 pm | Admission $9; $7 seniors; $6 students; free for ages 3 and under; free for Mass residents Sun 9 am–noon | Through Jan 2: "Headgear: The Natural History of Horns and Antlers" | Through May: "The Language of Color" | Ongoing: "The Class Flowers"

— **Peabody Museum of Archæology and Ethnology** | 617.496.1027 | 11 Divinity Ave | Daily 9 am–5 pm | $9; $7 students, seniors; $6 ages 18 and under; free for ages 3 and under; free Sun 9 am–noon and Wed 3-5 pm; Wed 3-5 pm | Through Sept 30: "Masked Festivals of Canton Bo, Southwest Ivory Coast" | Through Dec 30: "Storied Walls: Murals of the Americas" | Through Jan: "Digging Veritas: The Archæology and History of the Indian College and Student Life at Colonial Harvard" | Through 2011: "Wiyohpiyata: Lakota Images of the Contested West" | Ongoing: "Spying on the Past: Declassified Satellite Images and Archæology" | "Translating Encounters: Travel and Transformation in the Early 17th Century" | "Encounters with the Americas" | "Day of the Dead" | "Change & Community: Hall of the North American Indian" | "Pacific Islands Hall"

— **Schlesinger Library** | 617.495.8647 | 10 Garden St | Mon-Tues + Fri 9:30 am–5 pm; Wed-Thurs 9:30 am–10 pm; Sat 10 am–4 pm | Through Oct 8: "Inside/Out: The Geography of Gendered Space"

MASSACHUSETTS COLLEGE OF ART AND DESIGN | 617.232.1555 | Tower Bldg, 621 Huntington Ave, Boston | Mon-Tues + Thurs-Sat noon–6 pm; Wed noon–8 pm

— **Stephen D. Paine Gallery** | Mon, Tues, Thurs, and Fri noon–6 pm | Wed 10 am–8 pm | Sat noon–5 pm | Sept 13–Dec 4: "Graphic Intervention: 25 Years of International AIDS Awareness Posters 1985-2010"

MASSACHUSETTS INSTITUTE OF TECHNOLOGY | Cambridge

— **Compton Gallery** | 617.253.4444 | 77 Mass Ave | Daily 10 am–5 pm | Through Feb 25: "Types We Can Make"

— **Hart Nautical Galleries** | 617.253.5492 | 55 Mass Ave | Daily 10 am–5 pm | Ongoing: "Ship Models: The Evolution of Ship Design" | "Deep Frontiers: Ocean Engineering at MIT"

— **List Visual Arts Center** | 617.253.4680 | 20 Ames St, Building E15 | Tues-Wed + Fri-Sun noon–6 pm; Thurs noon–8 pm | Through Sept 19: Student Loan Art Program Exhibition | "Kabul, Jenin, Tehran . . . " video-art program

— **Maihaugen Gallery** | 617.253.5686 | 160 Memorial Dr, Room 14N-130 | Call for hours | Ongoing: "Technology and Enlightenment: The Mechanical Arts in Diderot's Encyclopédie"

— **Mark Epstein Innovation Gallery** | 617.253.4444 | 265 Mass Ave | Daily 10 am–5 pm | Ongoing: "MIT and the Sea: Pioneers in Ocean Exploration" | "Klein Side Scan Sonar: A World Leader in Ocean Engineering"

— **MIT Museum** | 617.253.4444 | 265 Mass Ave | Daily 10 am–5 pm | Admission $7.50; $3 for seniors, students, and ages 5-18 | Ongoing: "Sampling MIT" | "Digital Doc" | "Mind and Hand: The Making of MIT Scientists and Engineers" | "Robots and Beyond: Exploring Artificial Intelligence at MIT" | "Holography: The Light Fantastic" | "MIT and the Sea: Pioneers in Ocean Exploration"

— **Wolk Gallery** | 617.253.7334 | Room 7-338, 77 Mass Ave | Mon-Fri 9 am–5 pm | Through Dec 24: Gesche Würfel: "Go for Gold"

MONTSERRAT COLLEGE OF ART GALLERY | 978.922.8222 | 23 Essex St, Beverly | Mon-Wed + Fri 10 am–5 pm; Thurs 10 am–8 pm; Sat noon–5 pm | Through Oct 23: Robert Amesbury, Ronnie Bass, David O'Reilly, and Alexia Stamatiou: "The Morning Exciting"

PHOTOGRAPHIC RESOURCE CENTER AT BOSTON UNIVERSITY | 617.353.0600 | 832 Comm Ave, Boston | Tues-Fri 10 am-6 pm; Thurs 10 am–8 pm; Sat-Sun noon–5 pm | $3; $2 students, seniors | Through Oct 31: Michal Chelbin: "Strangely Familiar" | Reception Sept 16: 6:30-8 pm

RHODE ISLAND SCHOOL OF DESIGN | Museum of Art | 401.454.6500 | 224 Benefit St, Providence, RI | Tues-Sun 10 am–5 pm | Admission $10; $7 seniors; $3 students, ages 5-18 | Through Oct 10: Siebren Versteeg: "In Advance of Another Thing" | Through Oct 24: Tristin Lowe: "Under the Influence" | Through Oct 31: Linda Connor: "Odyssey" | Through Nov 14: "Designing Traditions Biennial: Student Explorations in the Asian Textile Collection" | Through Feb: "The Figure: Contemporary Works from the Collection" | Ongoing: "A Grand Gallery: European Paintings from the Permanent Collection" | American Art from the Permanent Collection | Paul Morrison: "Exine" | Impressionist Galleries | Jonathan Bonner | Pendleton House | "Subject to Change: Art and Design in the Twentieth Century"

SIMMONS COLLEGE | Trustman Art Gallery | 617.521.2268 | 300 the Fenway, Boston | Mon-Fri 10 am–4:30 pm | Through Sept 30: Diane Ayott, Kristina Bell DiTullo, Candy Nartonis, and Sarah Sutro: "Pattern and Repetition"

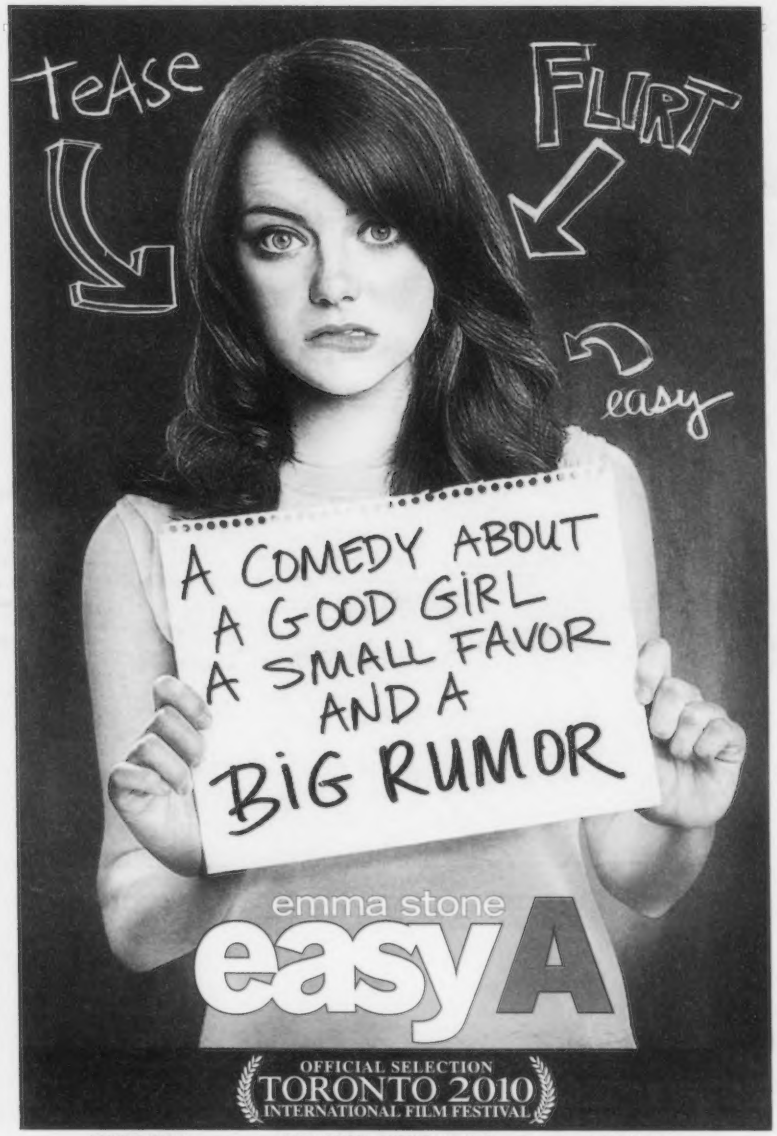
UMASS BOSTON | Grossmann Gallery | 617.287.7988 | 100 Morrissey Blvd, Boston | Mon-Fri 10 am-6 pm

— **McCormack Hall** | Mon-Thurs noon–7 pm; Fri noon–4 pm | Through Sept 30: Ann Salk Rosenberg: "Woman of Words" | Reception Sept 16: 5-8 pm

WELLESLEY COLLEGE | Davis Museum and Cultural Center | 781.283.2051 | 106 Central St, Wellesley | Tues-Sat 11 am–5 pm; Wed 11 am–8 pm; Sun noon–4 pm | Sept 15-Dec 12: "Calculated Risk" | Reception Sept 15: 5:30-7:30 pm

COMPLIMENTARY SCREENING PASSES

LET'S NOT AND SAY WE DID



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LISA KUDROW MALCOLM McDOWELL ALY MICHALKA STANLEY TUCCI PRODUCED BY ZANNE DEVINE WILL GLUCK

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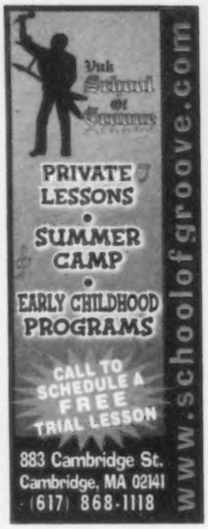

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_COMPILED BY JEFFREY GANTZ

Play by Play

The Real Inspector Hound

OPENING

ALICE VS. WONDERLAND | "Lewis Carroll meets Lady Gaga" is how the American Repertory Theatre is describing this psychedelic update of Alice's adventures in Wonderland — who could resist? "Remixed by Brendan Shea" and directed by János Szász (of the ART's *Mother Courage* and *The Seagull*), it features the ART Institute Class of 2011. | Loeb Drama Center, 64 Brattle St, Cambridge | 617.547.8300 or americanrepertorytheater.org | September 18–October 9 | Curtain 2 + 7:30 pm Sat | $15

BOSTON MARRIAGE | New Repertory Theatre presents David Mamet's female-centric comedy about two fashionable 20th-century women and their unusual living arrangement. Anna (Debra Wis) supports the pair by being the mistress of a wealthy gentleman; Claire (Jennie Israel), meanwhile, has fallen in love with another woman. Anna invents an elaborate scheme in an effort to please everyone; disaster ensues, and the innocent scullery maid (Melissa Baroni) gets caught in the crossfire. David Zoffoli directs. | Arsenal Center for the Arts, Charles Mosesian Theater, 321 Arsenal St, Watertown | 617.923.8487 or newrep.org | September 12–October 3 | Curtain 7:30 pm Mon [September 13] + Wed [September 22] | 2 pm [October 16] + 7:30 pm Thurs | 8 pm Fri | 3 pm [no October 18] + 8 pm Sat | 2 + 7:30 pm [evening September 12 only] Sun | $28-$58

BUS STOP | The William Inge romantic comedy that Marilyn Monroe made famous opens the Huntington Theatre Company's 29th season, with Nicole Rosenburg as chanteuse wanna-be Cherie and Noah Bean as Bo, the lovesick cowboy who's hoping to rope and marry her. Filling out the cast at that snowbound Kansas City bus stop are Will LeBow as bus driver Earl, Stephen Lee Anderson as Bo's friend Virgil, Ronete Levenson as truck-stop waitress Elma, Karen MacDonald as truck-stop owner Grace, Adam Lefevre as the sheriff, and Henry Stram as Professor Lyman; former HTC artistic director Nicholas Martin directs. | Boston University Theatre, 264 Huntington Ave, Boston | 617.266.0800 or huntingtheatre.org | September 17–October 17 | Curtain 7:30 pm Tues | 2 pm [September 29, October 13] + 7:30 pm Wed [7 pm September 22] | 7:30 pm Thurs | 10 am [September 24] + 8 pm Fri | 2 pm [no September 18] + 8 pm Sat | 2 pm [no September 19] + 7 pm [September 19, October 10] | $25-$89; $5 senior discount; $15 student rush

THE COMPLETE WORLD OF SPORTS (ABRIDGED) | The Reduced Shakespeare Company, progenitor of *The Complete Works of William Shakespeare (Abridged)*, *The Complete History of America (Abridged)*, and other digests, presents this abridged semi-educational comedy about the history of sport. The play starts with cavemen playing "Neanderthal in the Middle," goes on to discuss whether cricket or baseball is more boring, and even addresses the wide spectrum of Olympic sports. Reed Martin, Austin Tichenor, and Matt Rippy write the script, direct, and play all the parts. | Merrimack Repertory Theatre, 50 East Merrimack Street Lowell | 978.654.4678 or merrimackrep.org | September 9–October 3 | Curtain 2 pm [September 15] + 7:30 pm Wed | 7:30 pm Thurs | 8 pm Fri | 4 pm [no September 11] + 8 pm Sat | 2 + 7 pm [no evening October 3] Sun | $25-$49; $15 students

THE GUYS | In commemoration of the anniversary of 9/11, Wellesley Summer Theatre Company presents a staged reading of Anne Nelson's play about a happenstance meeting in the aftermath of the World Trade Center's collapse. After Joan (Ashley Cramolini), an editor, meets an FDNY captain named Nick (John Davin), she helps him write eulogies for the firefighters lost under his command. Nora Hussey directs. | Ruth Nagel Jones Theatre, Wellesley College, 106 Central St, Wellesley | 781.283.2000 | September 9–11 | Curtain 7 pm | Donations accepted

IN THE NEXT ROOM, OR THE VIBRATOR PLAY | Sarah Ruhl's 2009 Pulitzer finalist and Tony nominee comes to Wellfleet Harbor Actors Theatre. It's set in the 1880s, where young Dr. Givings is excited about the potential of the vibrator to assuage female hysteria. His wife, Catherine, and her married friend Sabrina, on the other hand, are more interested in using it to experience their first orgasms, since they're getting no satisfaction from their husbands. Scott Edmiston directs; Anne Gottlieb is featured in the cast. | Boston Center for the Arts, Roberts Studio Theatre, 527 Tremont St, Boston | 617.933.8600 | September 17–October 16 | Curtain 7:30 pm Tues [October 12] | 2 pm [October 6 + 13] + 7:30 pm Wed | 7:30 pm Thurs | 8 pm Fri | 4 + 8 pm Sat | 3 + 7 pm [evening October 10] | $30-$50

PERFECT HARMONY | Andrew Grosso directs this musical, which he wrote with his musical-theater company the Essentials. The show is a pre-*Glee* representation of high-school *a cappella* club rivalries: the Acafellas have won 18 national championships, but they might not even be the best group in their school now that the Ladies in Red have thrown down the gauntlet. The two groups grapple with everything from national championships to sexual tension. | Stoneham Theatre, 395 Main St, Stoneham | 781.279.2200? | September 9–October 3 | Curtain 7:30 pm Thurs | 8 pm Fri | 4 + 8 pm Sat | 2 pm Sun | $44-$48; $20 students

RESTRAINTS + PASSAGES | Diane Edgecomb stars in the first of these two performances in a self-conceived, one-woman show about the psychological constraints of the religiously insane. The second piece is a theatrical poem performed by Jola Cynkutis and Khalid Tyabji, with textual influences from Polish, English, Bengali and Sanskrit works. The poem's two protagonists act as both æthereal and mortal figures, describing life, death, and the language of theater in this partly-improvised piece. | Charlestown Working Theater, 442 Bunker Hill St, Charlestown | 617.242.3285 or charlestownworkingtheater.org | September 16-19 | Curtain 8 pm Thurs-Sat | 4 pm Sun | $25

NOW PLAYING

BAD DATES | Elizabeth Aspenlieder stars in Theresa Rebeck's one-woman comedy about a single mom's lackluster love life and rotten dating luck. Theresa "balances the pressures that come with a new career as a fashionable New York City restaurateur, raising a teenage daughter, and even a too-close-for-comfort relationship with the Romanian mob — and does so without neglecting to find the perfect pair of shoes." Eric Tucker directs. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 12 | Curtain 8 pm Thurs | 3 pm Sat | 8 pm Sun | $15-$48

CABARET | Club Oberon takes on the 1966 Broadway hit about the rise of the Nazi party, and one seedy German cabaret club's attempt to continue living in an escapist, war-free fantasy. Amanda Palmer, famed frontwoman of punk-rock band the Dresden Dolls, stars as the enigmatic MC of the Kit Kat Club. Palmer has tapped Steven Bogart to direct; the pair previously worked on the well-received *The Needle That Sings in Her Heart*, a musical based on Neutral Milk Hotel's album *In the Aeroplane over the Sea*. | Oberon, Mass Ave + Arrow St, Cambridge | 617.547.8300 or cluboberon.com | Through October 29 | Curtain 7:30 pm Tues-Thurs | 7:30 + 10:30 pm Sat | $25-$55

DEAD RINGER | "It's Sunset Valley, Texas, 1885. Tyrus Cole, a crusty, ill-tempered horse trainer, lives on a ranch with his invalid sister, Mary. Unable to watch her during the day, he confines Mary to the root cellar. Enter Dewey, a slightly goofy young stranger looking for help with his horse." That's the set-up for this play by Cino Dilorio, which is getting its New England premiere at Wellfleet Harbor Actors Theater. | Wellfleet Harbor Actors Theater, Harbor Stage, 1 Kendrick Ave, Wellfleet | 508.349.9428 or what.org | Through September 18 | Curtain 8 pm Wed-Sat | $25

IN THE NEXT ROOM, OR THE VIBRATOR PLAY | Sarah Ruhl's 2009 Pulitzer finalist and Tony nominee finishes up at Wellfleet Harbor Actors Theater just as it starts up at SpeakEasy Stage. (See above, under "Opening.") John Kolvenbach directs here, with Robin Bloodworth as Dr. Givings, Stacy Fischer as Catherine, and Laura Latreille as Sabrina. | Wellfleet Harbor Actors Theater, Julie Harris Stage, 2357 Route 6, Wellfleet | 508.349.9428 or what.org | Through September 11 | Curtain 8 pm Thurs-Sat | $12-$25

MENGELBERG AND MAHLER | Daniel Klein's one-man play finds illustrious Dutch conductor Willem Mengelberg — who led Amsterdam's Concertgebouw Orchestra for 50 years — engaged in a "conversation" with Jewish composer Gustav Mahler. In Mahler's lifetime and in the first decades following his death, Mengelberg did more to champion his music than any other conductor. Yet in the aftermath of World War II, Mengelberg is accused of having collaborated with the Nazis during their occupation of the Netherlands, and now he faces exile. Robert Lohbauer has the role; Emile Fallaux directs. | Shakespeare & Company, Elayne P. Bernstein Theatre, 70 Kemble St, Lenox | 413.637.3353 or shakespeare.org | Through September 10 | Curtain: 8 pm Fri | $21-$48

THE REAL INSPECTOR HOUND | Publick Theatre Boston opens its season with Tom Stoppard's 1961 parody of Agatha Christie's *Mousetrap* and other whodunits that involve a murder in a closed setting with limited suspects. Two theater critics watch a play within the play, and their surroundings begin to mimic the murder mystery they're reviewing. The fourth wall blurs as you begin to question whether what you're seeing is a staged play or a real murder. Diego Arciniegas directs. | Boston Center for the Arts Plaza Theatre, 539 Tremont Street, Boston | 617.426.5000 or bcaonline.org | Through September 25 | Curtain 7:30 pm Wed-Thurs | 8 pm Fri | 3 + 8 pm Sat | 3 pm Sun | $20-$37.50

TRAD | Tír Na Theatre presented Mark Doherty's Fringe First winner at Edinburgh at the BCA this past spring, and now it's moving the production to Gloucester Stage. Thomas, who's 100 years old, has just let it slip to his Da (yes) that, some 70 years earlier, there was an "incident" that resulted in the birth of a babe. And Da, retracting one foot from the grave, is determined to find his kin. So Thomas, his body bent to a right angle and missing an arm, and his domineering progenitor, a garrulous wisp missing a leg, set out on their hobbled search for a scion, armed only with the given name of the birth mother and Thomas's timid recollection that she packed a fierce stare. Former Súgán Theatre Company honcho Carmel O'Reilly is at the helm of the delightful picaresque, which makes several rambles 'round the ramps of frequent Súgán set designer J. Michael Griggs's simple yet inventive, dark-toned set. And a superb trio of Súgán vets — Tír Na producing artistic director Colin Hamell, Billy Meleady, and Nancy E. Carroll — play the piece with precision and wit, with only the mournful strains of Morgan Evans-Weiler's fiddle and Chad Kirchner's guitar to hint that *Trad*, though bent on propelling its stunted characters either out of this world or into the future, is more than just a lampoon of boastful, blindered, blarney-strewn Irish tradition. | Gloucester Stage, 267 East Main St, Gloucester | 978.281.4433 or gloucesterstage.org | Through September 12 | Curtain 7:30 pm Thurs-Fri | 3 + 8 pm Sat | 4 pm Sun | $37; $32 students, seniors

TRUTH VALUES: ONE WOMAN'S ROMP THROUGH MIT'S MALE MATH MAZE | Catalyst Collaborative@MIT welcomes the return of Gioia De Cari's one-woman semi-autobiographical play about her stint in undergrad as a would-be mathematician at MIT. The show combines comedic elements with serious reflections on the difficulties of navigating her alma mater's boys'-club atmosphere, as well as De Cari's opinion on the question of whether women are equally capable of excelling in math and science. | Central Square Theater, 450 Mass Ave, Cambridge | 866.811.4111 or centralsquaretheater.org | Through September 26 | Curtain 7:30 pm Wed-Thurs | 8 pm Fri-Sat | 2 pm Sun | $40; $30 seniors; $25 students

THE 25TH ANNUAL PUTNAM COUNTY SPELLING BEE | Stephen Terrell directs and choreographs the Lyric Stage presentation of this one-act musical comedy about Putnam Valley Middle School's spelling competition. Four real audience members are invited to participate in the spelling bee alongside the actors. *Spelling Bee* was conceived by Rebecca Feldman, with music and lyrics by William Finn and a Tony-winning script by Rachel Sheinkin. | Lyric Stage Company, 140 Clarendon St, Boston | 617.585.5678 or lyricstage.com | Through October 2 | Curtain 2 pm [September 29] + 7:30 pm Wed | 7:30 pm Thurs | 8 pm Fri | 3 + 8 pm Sat | 3 pm Sun | $29-$56

WICKED | Broadway Across America brings back the hit musical based on Gregory Maguire's novel of the same name, with book by Winnie Holzman and score by Stephen Schwartz. A reimagined prologue to *The Wizard of Oz*, it focuses on young Glinda the Good (Chandra Lee Schwartz) and Elphaba (Jackie Burns), the not-yet-wicked Witch of the West. Other familiar faces include the Scarecrow, the Tin Man, the Cowardly Lion, and the Wizard himself. You may not still be on Dorothy's side by the time she grabs that bucket of water. Joe Mantello directs. | Opera House, 539 Washington St, Boston | 617.451.2345 or broadwayacrossamerica.com | Through October 27 | Curtain 7:30 pm Tues-Thurs | 8 pm Fri | 2 + 8 pm Sat | 2 + 7:30 pm Sun | $38-$103

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LANDMARK THEATRES Kendall Square
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CHECK THEATRE DIRECTORIES OR CALL FOR SHOWTIMES

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STRONG CRUDE AND SEXUAL CONTENT, NUDITY, PERVASIVE LANGUAGE, DRUG AND ALCOHOL USE.

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OPENING IN SELECT THEATERS SEPTEMBER 17TH

MILLA JOVOVICH

RESIDENT EVIL: AFTERLIFE 3D

in REAL D and IMAX 3D

SCREEN GEMS DAVIS FILMS IMPACT PICTURES INC. CONSTANTIN FILM INTERNATIONAL GmbH PRESENTS A CONSTANTIN FILM INTERNATIONAL GmbH / DAVIS FILMS / IMPACT PICTURES INC. PRODUCTION A FILM BY PAUL W.S. ANDERSON MILLA JOVOVICH ALI LARTER "RESIDENT EVIL: AFTERLIFE" KIM COATES SHAWN ROBERTS
SERGIO PERIS-MENCHETA SPENCER LOCKE WITH BORIS KODJOE AND WENTWORTH MILLER MUSIC TOMANDANDY BASED UPON "RESIDENT EVIL" MUSIC BY HIROYUKI KIKUCHI CO-EXECUTIVE PRODUCER MARTIN MOSZKOWICZ VICTOR HADDA
PRODUCED BY JEREMY BOLT PAUL W.S. ANDERSON ROBERT KULZER DON CARMODY BERND EICHINGER SAMUEL HADDA WRITTEN AND DIRECTED BY PAUL W.S. ANDERSON

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MICHAEL EALY TIP "T.I." HARRIS CHRIS BROWN
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EXECUTIVE PRODUCERS GLENN S. GAINOR GABRIEL CASSEUS CHRIS BROWN MORRIS CHESTNUT
PRODUCED BY WILL PACKER TIP "T.I." HARRIS AND JASON BETER
WRITTEN BY PETER ALLEN & GABRIEL CASSEUS AND JOHN LUESSENHOP & AVERY DUFF
DIRECTED BY JOHN LUESSENHOP

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PG-13 PARENTS STRONGLY CAUTIONED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13
INTENSE SEQUENCES OF VIOLENCE AND ACTION
A SEXUAL SITUATION/PARTIAL NUDITY AND SOME LANGUAGE

WhoAreTheTakers.com

CHECK LOCAL LISTINGS FOR THEATERS AND SHOWTIMES

SONY
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Film

Unless otherwise noted, all film listings this week are for Friday September 10 through Thursday September 16. As always, it's best to call the theater before heading out. For up-to-date film-schedule information, check the *Boston Phoenix* Web site at thephoenix.com.

THE SHINING screens Sunday at the Brattle.

BOSTON

BOSTON COMMON

175 Tremont St | 617.423.3499
RESIDENT EVIL: AFTERLIFE 3D | 11 am, noon, 1:25, 2:30, 4:15, 5, 6:45, 7:30, 9:15, 10 | Fri-Sun: 9:30 am | Fri-Sat: 11:45, 12:30 am
RESIDENT EVIL: AFTERLIFE: AN IMAX 3D EXPERIENCE | 10:15 am, 12:45, 3:15, 5:45, 8:15, 10:45
THE AMERICAN | 10:05 am, 11:30 am, 12:35, 2, 3:10, 4:35, 7:15, 8:30, 9:55, 11:25 [Sun-Thurs: 11] | Fri-Sun: 9:05 am | Fri-Sat: 12:25 am
AVATAR: SPECIAL EDITION 3D | Fri-Sun: 9 am, 12:30, 4:05, 7:45, 11:30 | Mon-Thurs: 11:35 am, 3:20, 7:05, 10:30
DESPICABLE ME 3D | 10:20 am, 1:05, 3:40
DINNER FOR SCHMUCKS | 1:40
EAT, PRAY, LOVE | 10:40 am, 1:45, 4:50, 8:10 | Fri-Sat: 11:20
THE EXPENDABLES | 10:30 am, 1, 3:35, 6:15, 9:05 | Fri-Sat: 11:50
FLIPPED | 11:20 am, 2:40, 4:45, 7:10, 9:40 | Fri-Sat: midnight
GOING THE DISTANCE | 12:15, 2:45, 5:10, 6, 8:05, 10:50 | Fri-Sun: 9:45 am
INCEPTION | 12:50, 4:10, 7:40, 10:50 | Fri-Sun: 9:25 am
THE LAST EXORCISM | 9:50 am [Mon-Thurs: 10 am], 12:05, 2:35, 5:05, 7:25, 9:50 | Fri-Sat: 12:10 am
MACHETE | 11:05, 12:10, 2:40, 4:20, 5:15, 7, 8, 9:45, 10:40 | Fri-Sun: 9:35 am | Fri-Sat: 12:20 am
THE OTHER GUYS | 10 am, 12:55, 3:30, 6:10, 8:40 | Fri-Sat: 11:15
PIRANHA 3D | 8:35, 11
SALT | 2:50, 8:20 | Fri-Sun: 9:15 am
SCOTT PILGRIM VS. THE WORLD | 11:50 am, 4:25, 7:20, 9:50 | Fri-Sat: 12:25 am
STEP UP 3D | 6
THE SWITCH | 1:35
TAKERS | 12:20, 3, 6:20, 9 | Fri-Sun: 9:20 am | Fri-Sat: 11:40 am
THE TWILIGHT SAGA: ECLIPSE | 11:45 am, 5:20, 10:55

FENWAY

201 Brookline Ave | 617.424.6266
RESIDENT EVIL: AFTERLIFE 3D | 12:40, 1:20, 3:30, 4:20, 7, 7:30, 9:50, 10:20 | Fri-Sat: 12:10 am, 12:35 am
THE AMERICAN | 1, 3:50, 6:50, 9:40 | Fri-Sat: 12:20 am
EAT, PRAY, LOVE | Fri-Sat: 12:35, 3:55, 7:25, 10:40 | Sun: 12:35, 3:55, 7:50
THE EXPENDABLES | 4:10, 10:05 | Fri-Sat: 12:30 am
GOING THE DISTANCE | 12:50, 1:30, 3:40, 4:30, 7:10, 7:40, 10, 10:30
INCEPTION | 12:30, 4, 7:45 | Fri-Sat: 11:05
THE LAST EXORCISM | 1:15, 7:15
MACHETE | 12:45, 1:25, 3:35, 4:25, 7:05, 7:35, 9:55, 10:25 | Fri-Sat: 12:25 am
THE OTHER GUYS | 1:05, 4:05, 6:55, 9:45 | Fri-Sat: 12:25 am
SCOTT PILGRIM VS. THE WORLD | 4:15, 10:10 | Fri-Sat: 12:35 am
TAKERS | 12:55, 3:45, 6:45, 9:35 | Fri-Sat: 12:15 am
THE TWILIGHT SAGA: ECLIPSE | 1:10, 7:20

MUSEUM OF SCIENCE

Omni Theatre, Science Park, Boston | 617.723.2500 | $7.50, $5.50 for ages 3-11 and seniors: Tues-Wed 7 pm or later, $5, $3 for ages 3-11 and seniors
Please call for times
ARABIA
THRILL RIDE: THE SCIENCE OF FUN
WHALES

NEW ENGLAND AQUARIUM

Simons IMAX Theatre, Central Wharf, Boston | 866.815.IMAX | $12, $10 for ages 3-11 and seniors
Please call for times
INCEPTION: THE IMAX EXPERIENCE
HUBBLE 3D
SEA REX: JOURNEY TO A PREHISTORIC WORLD
THE ULTIMATE WAVE TAHITI 3D
UNDER THE SEA 3D

STUART STREET PLAYHOUSE

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THE KIDS ARE ALL RIGHT

BROOKLINE

CHESTNUT HILL

Rte 9 and Hammond St | 617.277.2500
THE AMERICAN | Fri-Sun: 1:30, 4, 7:30 | Sat-Sun: 11 am | Fri-Sat: 10 | Mon-Thurs: 2:20, 4:45, 7:15
DESPICABLE ME 3D | Fri-Sun: 1:30 | Sat-Sun: 10:45 am | Mon-Thurs: 2
EAT PRAY LOVE | Fri-Sun: 3, 6:30 | Sat-Sun: 11:45 am | Fri-Sat: 9:30 | Mon-Thurs: 3, 6:50
GOING THE DISTANCE | Fri-Sun: 1:50, 4:45, 7:45 | Sat-Sun: 11:45 am | Fri-Sat: 10:10 | Mon-Thurs: 2:10, 4:30, 7
INCEPTION | Fri-Sun: 3:40, 6:45 | Fri-Sat: 9:55 | Mon-Thurs: 4:15, 7:30
THE OTHER GUYS | Fri-Sun: 1:40, 4:30, 7:15 | Sat-Sun: 11:15 am | Fri-Sat: 9:40 | Mon-Thurs: 2:15, 4:40, 7:30

COOLIDGE CORNER

290 Harvard St | 617.734.2500
9500 LIBERTY | 12:20, 2:30, 4:45, 7 [no Tues], 9:30
THE AMERICAN | noon, 2:30, 5, 7:30, 9:55
FAREWELL | 12:10, 2:45 [no Wed], 5:25, 8
GET LOW | 11:45 am [no Sun], 9:35 [no Thurs] | Fri-Sat, Tues: 4:40 | Wed-Thurs: 3:45
THE KIDS ARE ALL RIGHT | 7:10 [no Mon] | Fri-Tues: 2:10 | Mon: 4:40 | Wed-Thurs: 1:45
UNCLE BUCK | Fri-Sat: midnight
THE ROOM | Sat: midnight
AIDA | Sun: 10 am
JAWS | Mon: 7
NOWHERE | Thurs: 9:30

CAMBRIDGE

BRATTLE

40 Brattle St, Harvard Square | 617.876.6837
HIGH ANXIETY | Fri: 5:30, 7:30
FRIDAY THE 13TH: PART 2 | Fri-Sat: 10
THE BIRDS | Sat: 2:30, 7:30
MARNIE | Sat: noon, 5
DON'T LOOK NOW | Sun: 7
THE SHINING | Sun: 4, 9:15
LAST TRAIN HOME | Mon: 8
JACK GOES BOATING | Tues: 8
STRAIT-JACKET | Tues: 5 | Wed: 7:30
DRESSED TO KILL | Wed: 5:15, 9:30

FRESH POND

168 Alewife Brook Parkway | 617.661.2900
LEGENDARY | 1:15, 3:55, 7:20, 9:35
RESIDENT EVIL: AFTERLIFE 3D | 1, 3:15, 5:30, 7:45, 10
THE EXPENDABLES | 1:25, 4:20, 7:20, 9:45
GOING THE DISTANCE | 1:10, 3:50, 7, 9:30
MACHETE | 1:05, 3:55, 7:05, 9:30
NANNY McPHEE RETURNS | 1:20, 4:05
THE OTHER GUYS | 1:15, 4, 7:10, 9:35
THE SWITCH | 7:15, 9:45
TAKERS | 1:10, 3:45, 7, 9:30

HARVARD SQUARE

10 Church St | 617.864.4580
THE AMERICAN | 2, 4:30, 7, 9:30 | Sat-Sun: 11:30 am
EAT, PRAY, LOVE | 12:15, 3:15, 6:15, 9:15
GOING THE DISTANCE | 12:15, 2:45, 5:15, 7:45, 10:15
INCEPTION | noon, 3:30, 6:45, 10
THE OTHER GUYS | 2:15, 4:45, 7:15, 9:45 | Sat-Sun: 11:45 am
THE ROCKY HORROR PICTURE SHOW | Sat: 12:30 am

KENDALL SQUARE

1 Kendall Square | 617.499.1996
BRAN NUE DAE | 1:55, 4:10, 7:10, 9:20 | Sat-Sun: 11:40 am
I'M STILL HERE | 1:55, 4:30, 7, 9:30 | Sat-Sun: 11:05 am
LEBANON | 2:05, 4:45, 7:25, 9:45 | Sat-Sun: 11:45 am
CAIRO TIME | 1:45, 4:40, 7:20, 9:35 | Sat-Sun: 11:30 am
FLIPPED | 2, 4:25, 6:55, 9:20 | Sat-Sun: 11:35 am
GET LOW | 1:40, 4, 6:50, 9:40 | Sat-Sun: 11:25 am
THE KIDS ARE ALL RIGHT | 1:30, 4:15, 7, 9:30 | Sat-Sun: 11:25 am

MESRINE: KILLER INSTINCT | 3:55, 9:30
MESRINE: PUBLIC ENEMY #1 | 1, 6:35
THE TILLMAN STORY | 1:35, 4:10, 7:05, 9:25 | Sat-Sun: 11:10 am

SUBURBS

ARLINGTON
Capitol, 204 Mass Ave | 781.648.4340
THE AMERICAN | 2:15, 4:45, 7:15 | Fri-Sat: 9:30
DESPICABLE ME | 1, 5:15 | Fri-Sat: 7:30
THE GIRL WHO PLAYED WITH FIRE | 2:10, 5, 7:40
I AM LOVE | 7:45 | Fri, Mon-Thurs: 2:45, 5:20
INCEPTION | 4:45 | Fri: 1:45 | Sat-Thurs: 7:45 | Mon-Thurs: 2
PIRANHA 3D | Fri-Sat: 9:40 | Sun-Thurs: 7:30
TOY STORY 3 IN DISNEY DIGITAL 3D | 2:30, 5, 7:20
LEONARD COHEN'S "SONGS FROM THE ROAD" | Fri: 7:30, 9:30

BEVERLY
Cabot St Cinema, 286 Cabot St | 978.927.3677
THE GIRL WHO PLAYED WITH FIRE | Fri-Mon: 5:15, 8 | Sat-Sun: 2 | Mon: 11 am
LETTERS TO JULIET | Tues-Thurs: 5:30, 8 | Wed: 11 am, 2

BRAINTREE
AMC X, South Shore Plaza | 781.848.1070
RESIDENT EVIL: AFTERLIFE 3D | Fri-Sun: 10:05 am, 12:30, 3, 5:25, 7:50, 10:25 | Mon-Thurs: 2:20, 5:05, 7:30, 9:55
THE AMERICAN | Fri-Sun: 9:55 am, 12:25, 2:55, 5:30, 8:05 | Fri-Sat: 10:40 | Sun: 10:30 | Mon-Thurs: 2:15, 4:55, 7:25, 10:10
despicable me | Fri-Sun: 10:05 am, 12:35, 3:05 | Mon-Thurs: 1:55
EAT PRAY LOVE | Fri-Sun: 12:45, 3:50, 7:05, 10:10 | Mon-Thurs: 2, 5:10, 8:15
THE EXPENDABLES | Fri-Sun: 5:35, 8:10 | Fri-Sat: 10:45 | Sun: 10:30 | Mon-Thurs: 4:35, 7:10, 9:45
GOING THE DISTANCE | Fri-Sun: 10 am, 12:20, 2:50, 5:20, 7:55, 10:30 | Mon-Thurs: 2:30, 5:05, 7:35, 10:05
INCEPTION | Fri-Sun: 6:30, 9:50 | Mon-Thurs: 4:15, 8
THE LAST EXORCISM | Fri-Sun: 10:15 am, 12:30, 2:45, 5:10, 7:35, 9:55 | Mon-Thurs: 2:45, 5:10, 7:40, 10
MACHETE | 1:30, 4:15, 7 | Fri-Sun: 10:45 am, 9:40 | Mon-Thurs: 9:30
NANNY McPHEE RETURNS | Fri-Sun: 10:20 am, 1:05, 3:45 | Mon-Thurs: 1:40
THE OTHER GUYS | 1:50, 4:40 | Fri-Sun: 11 am, 7:20, 10 | Mon-Thurs: 7:15, 9:50
TAKERS | 4:30 | Fri-Sun: 10:50 am, 1:40, 7:10, 9:45 | Mon-Thurs: 1:45, 7:05, 9:35

DEDHAM
Community Theatre, 580 High St | 781.326.0409
GET LOW | 12:30, 2:45, 5, 7:15 | Fri-Sat: 9:15
THE KIDS ARE ALL RIGHT | 12:15, 2:30, 4:45, 7:10 | Fri-Sat: 9:15

FRAMINGHAM
AMC XV, 22 Flutie Pass, off Worcester Rd., Rte 9 | 508.628.4400
RESIDENT EVIL: AFTERLIFE 3D | 11:25 am, 12:15, 2:00, 2:50, 4:30, 5:20, 7:10 | Fri-Sat: 8:15, 9:40, 10:40 | Sun-Thurs: 8, 9:45, 10:25
THE AMERICAN | 11:40 am, 2:20, 5, 7:45 | Fri-Wed: 10:20
AVATAR 3D | Fri-Sat: 4:40 | Sun-Thurs: 8
DESPICABLE ME 3D | 11 am, 1:20
EAT PRAY LOVE | 11:35 am, 2:45, 3:50, 6, 7, 9:15 | Fri-Sat: 10:15
THE EXPENDABLES | 11:45 am, 2:15, 4:50, 7:30, 10:10
GOING THE DISTANCE | 11:50 am, 2:30, 5:15 | Fri-Sat: 8, 10:30 | Sun-Thurs: 7:50, 10:15
INCEPTION | 11:55 am, 3:10, 6:30 | Fri-Sat: 9:45 | Sun-Thurs: 9:40
THE LAST EXORCISM | 11:20 am, 1:35, 4 | Fri-Wed: 6:45, 9:20
MACHETE | 11:15 am, 1:50, 4:25, 7:20, 9:55
NANNY McPHEE RETURNS | 11 am, 1:40
THE OTHER GUYS | 11:05 am, 1:40, 4:10, 6:50, 9:30
THE SWITCH | 11:50 am, 2:35, 5:05 | Fri-Sat: 7:50, 10:25 | Sun-Thurs: 7:35, 10:05
TAKERS | 11:10 am, 1:45, 4:20, 7:15, 9:50
TOY STORY 3 DISNEY DIGITAL 3D | 11:30 am, 2:10 | Fri-Sat: 8:10, 10:35 | Sun-Thurs: 4:40
THE TWILIGHT SAGA: ECLIPSE | 4:15, 7:05, 10
LADIES AND GENTLEMAN: THE ROLLING STONES FLASHBACK TO 1972 | Thurs: 7:30

THE TOWN | Thurs: 12:01 am

HINGHAM
Loring Hall Cinema, 65 Main St | 781.749.1400
I AM LOVE | 4:15 | Fri-Sat: 8:40
JOAN RIVERS: A PIECE OF WORK | 6:45 | Sat-Sun: 2:15

LEXINGTON
Lexington Venue, 1794 Mass Ave | 781.861.6161 | $9, $7 seniors
Please call to confirm bookings and for times
THE AMERICAN
THE KIDS ARE ALL RIGHT
WINTER'S BONE

MAYNARD
Fine Arts Theatre, 19-21 Summer St | 978.897.8100
Please call to confirm bookings and for times
THE AMERICAN
GOING THE DISTANCE
EAT PRAY LOVE

NEWBURYPORT
Screening Room, 82 State St | 978.462.3456
LIFE AFTER WARTIME | Fri-Sat: 6:15, 8:45 | Sat: 3:45 | Sun-Thurs: 7:30 | Sun: 5

NEWTON
West Newton Cinema, 1296 Washington St | 617.964.6060
LEBANON | 1:25, 3:55, 6:25, 8:40 | Sat-Sun: 11:05 am
BABIES | Sat-Sun: noon
CAIRO TIME | 4, 8:40
THE CONCERT | 1:20 [no sun], 6:20
GET LOW | 1:15, 3:50, 6:15, 8:35
THE GIRL WHO PLAYED WITH FIRE | 1:50, 7:50
THE GIRL WITH THE DRAGON TATTOO | 4:45
HOW TO TRAIN YOUR DRAGON | Sat-Sun: 11 am
THE KIDS ARE ALL RIGHT | 3:40 [no Fri], 6:10
MAO'S LAST DANCER | 1, 3:35, 6:05, 8:40
A MATTER OF SIZE | Sat-Sun: 11 am
TOY STORY 3 | Sat-Sun: 10:45 am
WINTER'S BONE | 1:10, 8:35

REVERE
Showcase Cinema, Rte 1 and Squire Rd | 781.286.1660
Please call to confirm bookings and for times
RESIDENT EVIL: AFTERLIFE 3D
THE AMERICAN
AVATAR: SPECIAL EDITION 3D
DESPICABLE ME 3D
DINNER FOR SCHMUCKS
EAT, PRAY, LOVE
THE EXPENDABLES
GOING THE DISTANCE
INCEPTION
THE LAST EXORCISM
LOTTERY TICKET
MACHETE
NANNY McPHEE RETURNS
THE OTHER GUYS
PIRANHA 3D
SALT
THE SWITCH
TAKERS
TOY STORY 3
VAMPIRES SUCK

SALEM
Museum Place Cinemas, Church St at East India Square | 978.744.3700
THE AMERICAN
GOING THE DISTANCE
THE OTHER GUYS

SOMERVILLE THEATRE
55 Davis Square | 617.625.5700
THE AMERICAN | 5:10, 7:40 | Fri-Sun: 2:45, 10
EAT PRAY LOVE | 5:15, 8 | Fri-Sun: 2:30
INCEPTION | 4:45, 7:45 | Fri: 1:45
MAO'S LAST DANCER | 4:30, 7:10 | Fri-Sun: 2, 9:45
SCOTT PILGRIM VS. THE WORLD | 5, 7:30 | Fri-Sun: 2:15, 9:50

WALTHAM
Embassy Cinema, 16 Pine St | 781.736.7852
THE AMERICAN | Fri-Sun: 1:55, 4:30, 7, 9:30 | Mon-Thurs: 2:30, 5, 8
EAT PRAY LOVE | Fri-Sun: 2:05, 5:10, 8:10 | Mon-Thurs: 2, 4:50, 7:40
GOING THE DISTANCE | Fri-Sun: 2:25, 5, 7:20, 9:40 | Mon-Thurs: 2:40, 5:10, 8:20
INCEPTION | Fri-Sun: 1:45, 4:50, 8 | Mon-Thurs: 2:50, 7:30
MESRINE: KILLER INSTINCT | Fri-Sun: 2:35 | Mon-Thurs: 2:10

MESRINE: PUBLIC ENEMY #1 | Fri-Sun: 5:20, 8:20 | Mon-Thurs: 5, 7:50
THE OTHER GUYS | Fri-Sun: 2:15, 4:40, 7:10, 9:35 | Mon-Thurs: 2:20, 4:50, 8:10

WEYMOUTH
Cameo Theatre, Columbia Square, South Weymouth | 781.335.2777
EAT PRAY LOVE | 4:30, 7:20 | Sat-Sun: 1:45
THE OTHER GUYS | 5, 7:30 | Sat-Sun: 2

WOBURN
Showcase, Main St, Middlesex Canal Park | 781.933.5330
RESIDENT EVIL: AFTERLIFE 3D
THE AMERICAN
DESPICABLE ME
DINNER FOR SCHMUCKS
EAT PRAY LOVE
THE EXPENDABLES
GET LOW
GOING THE DISTANCE
INCEPTION
THE LAST EXORCISM
MACHETE
NANNY McPHEE RETURNS
THE OTHER GUYS
PIRANHA 3D
THE SWITCH
TAKERS
TOY STORY 3 DISNEY DIGITAL 3D
VAMPIRES SUCK

FILM SPECIALS

ADAMS STREET BRANCH LIBRARY
690 Adams St., Dorchester | 617.436.6900 | Free admission
HIGH NOON | Mon: 2

BOSTON PUBLIC LIBRARY
Copley Square, Boston | 617.536.5400 | Free admission
LOVE STORY | Mon: 6
THE MALTESE FALCON | Wed: 3 [teen series]
COLD MOUNTAIN | Thurs: 2 [Never Too Late Group]

HARVARD FILM ARCHIVE
Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge | 617.495.4700 | $7; $5 students, seniors; free for ages 8 and under
ACCATTONE | Fri: 7
PIGSTY | Fri: 9:15
THE RAGE OF PASOLINI | Sat: 7
THE DECAMERON | Sat: 9
TEOREMA | Sun: 7
LA RICOTTA + SEEKING LOCATIONS IN PALESTINE FOR THE FILM "THE GOSPEL ACCORDING TO ST. MATTHEW" | Mon: 7
HISTOIRES DU CINÉMA [1998] | Tues: 7
SPELLBOUND [1945] | Wed: 7

THE INSTITUTE OF CONTEMPORARY ART
100 Northern Ave, Boston | 617.478.3103 | $10; $8 students
PEPPERMINTA | Sun: 3, 5

MUSEUM OF FINE ARTS
465 Huntington Ave, Boston | 617.369.3300 | $9; $8 students, seniors
WHERE IS ESTEL? + PRESSURE COOKER | Fri: 3:30
AUDACITY OF HOPE + HOW I KILLED MUMBLECORE | Fri: 5:50
THE CROSSING + THY WILL BE DONE | Fri: 7:30
HOUNA & MANNY + PRESSURE COOKER | Sat: 11 am
THY WILL BE DONE | Sat: 1:20
FIGHT BACK + HOW I KILLED MUMBLECORE | Sat: 3
SOLACE + PRESSURE COOKER | Sun: 12:50
MONET'S WATER LILIES: VISION AND DESIGN + COURBET: A DREAM OF MODERN ART | Sun: 3
HOWL | Thurs: 8:30

NORTH END BRANCH LIBRARY
25 Parmenter St., Boston | 617.227.8135 | Free admission
THE LOST MOMENT | Wed: 6

SOUTH BOSTON BRANCH LIBRARY
646 East Broadway, South Boston | 617.268.0180 | Free admission
STRANGE CARGO | Tues: 1
ROXIE HART | Thurs: 6

Film

CAPSULE REVIEWS

OUR RATING

Masterpiece	⊕⊕⊕⊕
Good	⊕⊕⊕
Okay	⊕⊕
Not Good	⊕
Stinks	⊖

A

⊕⊕⊕⊖ **ACCATTONE | 1961** | Pier Paolo Pasolini's first film is his adieu to earlier Italian Neo-Realism, as his Roman subproletariats and lowlifes (the hookers by the roadside recall characters in early Fellini) commit their misdeeds and foul up their marginal lives to glorious Bach on the soundtrack. Accattone (Franco Citti) is a chronic fuck-up who can't help his tendency to pimp his girlfriends, no matter how much he believes he loves them. As always with Pasolini, a gay subtext shines through. Years before Bruce Weber and Larry Clark's *Kids*, there's Pasolini's arresting symphony of male faces. | Italian | b&w | 116m | HFA: Fri

⊕⊕⊖ **THE AMERICAN | 2010** | In this austere thriller from Anton Corbijn, George Clooney is hired killer Jack, a/k/a Edward, who after a botched sojourn in snowy Sweden has headed to Italy to regroup. His cadaverous contact, Pawel (Johan Leysen), sets him up in an off-the-beaten-path mountain town in Abruzzo where he's to stay till things can be sorted out. Jack assembles a rifle for the mysterious, auburn-haired Mathilde (Thekla Reuten); he falls for the local whore with a heart of gold, Clara (Violante Placido), who bears an unnerving resemblance to Mathilde; and he hangs out with the local padre, Father Benedetto (Paolo Bonacelli), who offers him Armagnac and a friendly opportunity to confess his sins. Corbijn and scriptwriter Rowan Joffe made the smart decision to pare down the overwritten novel on which this film is based, Martin Booth's *A Very Private Gentleman*. In the process, however, they've come up with an underwritten movie. What's left is a starkly familiar tale of a hired gun, no longer young, fleeing enemies, tempted by love, lured into the inevitable last job. | 103m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Coolidge Corner + Chestnut Hill + Embassy + Arlington Capitol + suburbs

⊕⊕ **AVATAR: SPECIAL EDITION 3D | 2009** | Proclaiming itself as the next phase in the development of cinema, James Cameron's new opus invests hundreds of millions in cutting-edge CGI and 3-D processes (not to mention state-of-the-art PR and marketing) for the paradoxical purpose of informing the viewer that such unnatural indulgences are bad for us. It's the 22nd century, and Jake Sully (a convincingly inarticulate Sam Worthington) is a paraplegic Marine veteran who's offered a new life by participating in the "Avatar" program in which humans are bonded with the "Na'vi," the indigenous homanids on the planet Pandora. Sully and his avatar then go to work with a scientific team headed by curmudgeonly Dr. Grace Augustine (*Aliens* alumna Sigourney Weaver, chainsmoking in lieu of acting) that's trying to learn about the native animist culture. But he's also being wooed by wicked Colonel Quaritch (Stephen Lang), who picks his brain for intel about the Na'vi's defenses in their thousand foot tall "Hometree." What follows should not come as a surprise to anyone who's seen *Dances with Wolves*, *Starship Troopers*, *Apocalypse Now*, *Return of the Jedi*, *District 9* or any of the other score or so other movies that Cameron has spliced together for this ersatz epic. This "special-edition" re-release boasts nine extra minutes. | 171m | Boston Common + suburbs

B

⊕⊕ **BABIES | 2010** | Director Thomas Balmès's spare, occasionally stirring documentary toddles to Namibia, Mongolia, the US, and Japan to capture a year in the life of four infants. The San Francisco family comes off at once as a gross cliché of Western privilege, complete with roof-deck Jacuzzi and baby yoga. Such an agenda-laden example, however, leads one to wonder whether the other cultures' depictions also favor the extreme. And the purely observational style dangles many questions. Where are the Namibian men? Why is the Mongolian tot wandering alone without pants through the legs of livestock? (The irony here is that animals often steal the show.) The editing, too, confuses and manipulates — is the missing Mongol mom simply beyond the frame? Cuts from rich nation (birthday cake) to poor (tub of viscera) are predictably pointed but not always thematically coherent. Still, the film stops short of it's-a-small-world platitudes to elicit awe — and *awwws*. | 79m | West Newton: Sat-Sun

⊕⊕ **THE BIRDS | 1963** | There's no denying that it's very scary, like the birds' attack on a school yard; and some of it, like the birds' attack on a gas station, is technically astounding. There are parts, like the feathered assassins gathering on the jungle gym, that even show the director's wit. And Alfred Hitchcock's version of the Daphne du Maurier tale may, as some of his most ardent adherents claim, be his version of the Day of Judgment. But that doesn't make the terrible acting, chiefly by Tippi Hedren and Rod Taylor, or the atrocious dialogue, or the lapses in logic (if you were Hedren, would *you* go up in that attic?) any less bird-brained. You won't feel any friendlier toward your local avian dwellers afterward, either. | 119m | Brattle: Sat

BRAN NUE DAE | 2009 | Michael C. Walsh's review is on page 23. | 88m | Kendall Square

C

⊕⊕⊕ **CAIRO TIME | 2009** | Patricia Clarkson projects great warmth as Juliette, a Canadian journalist who travels to Cairo to join her husband, a UN aid worker stationed in Egypt, for a scenic holiday among the Pyramids. He's held up in the Gaza Strip, however, so he asks a former co-worker, Tareq (Alexander Siddig), to get her settled into her hotel. Unaccustomed to the overwhelming attention the local male populace pays her (she's frightened, but flattered, too), the middle-aged blonde beauty flees to the café owned by Tareq, unaware that such places are the domain of men alone. Gradually, a bond blossoms between the two strangers as they stroll about the city, which itself is a character. The sense of place in Ruba Nadda's low-key love story is so strong that it almost overwhelms the slow dance of these drifting souls and the tranquility of their tentative romance. | English + Arabic | 89m | Kendall Square + West Newton

⊕⊖ **COLD MOUNTAIN | 2003** | Instead of burning Atlanta, Anthony Minghella blows up the Confederate line at Petersburg in this sluggish adaptation of Charles Frazier's commendable 1997 bestseller. The spectacle of the vast explosion and the resultant Battle of the Crater erupts in a sequence rivaling the chaotic horror of the opening of *Saving Private Ryan*. It's a hole the film quickly climbs out of, focusing instead on Nicole Kidman's portrayal of Southern belle Ada Monroe, who's stranded, Scarlett O'Hara-like, on her desperate homestead near the title North Carolina peak during the lean last years of the Civil War. Her beau, Inman (Jude Law), torturously makes his way homeward from a Confederate hospital, along the way dodging militia men in search of deserters. His odyssey is exactly that — Frazier patterned his novel with some skill on the Homeric original — and though he looks reasonably haggard and hard-eyed as he prevails over 1860s versions of Circe, Calypso, and Polyphemus, Ada, as his Penelope, just keeps looking better and better as the provisions run out and the winter settles in. Where does she find lip gloss, a make-up artist, and a hair stylist in the midst of the Blue Ridge Mountains in 1864 (actually, the Carpathians in Romania)? Maybe Ada owes her fresh appearance to the labors of Ruby (Renée Zellweger, who just needs the corncob pipe to make the transformation to Mammy Yokum complete), the hardscrabble drifter who helps her put the farm together while the menfolk are away. Although not as precious as Minghella's *The English Patient*, *Cold Mountain* marks a big decline in his artistry since *The Talented Mr. Ripley*. Zellweger nonetheless won an Oscar for Best Supporting Actress. | 155m | BPL: Thurs [Never Too Late Group]

⊕⊖ **THE CONCERT | 2009** | Enjoy laughing uproariously at cartoonish Russian stereotypes? No, not the Boris and Natasha variety, but the boorish, boozing, money-grubbing caricatures who might, say, peddle caviar on the streets of Paris. Or how about Gypsy fiddlers who transform into musical savants? Has Radu Mihaileanu made the film for you! Even more so if you appreciate *Seven Samurai*-like tales about a band of aging, disgraced musicians assembled by Andrei Filipov (Aleksei Guskov, too good for this), former conductor of the Bolshoi Orchestra, who's been reduced to mopping the floors of the concert hall as the janitor-in-residence. Sacked 30 years earlier for refusing Brezhnev's order to rid the Bolshoi of its Jews, Andrei has a scheme to steal back his spot as conductor by leading his rag-tag troupe in a performance at the Théâtre du Chatelet. *Inglourious Basterds*' Melanie Laurent solos, Miou-Miou cries, and patrons erupt into mawkish applause. Oy. | French | 107m | West Newton

D

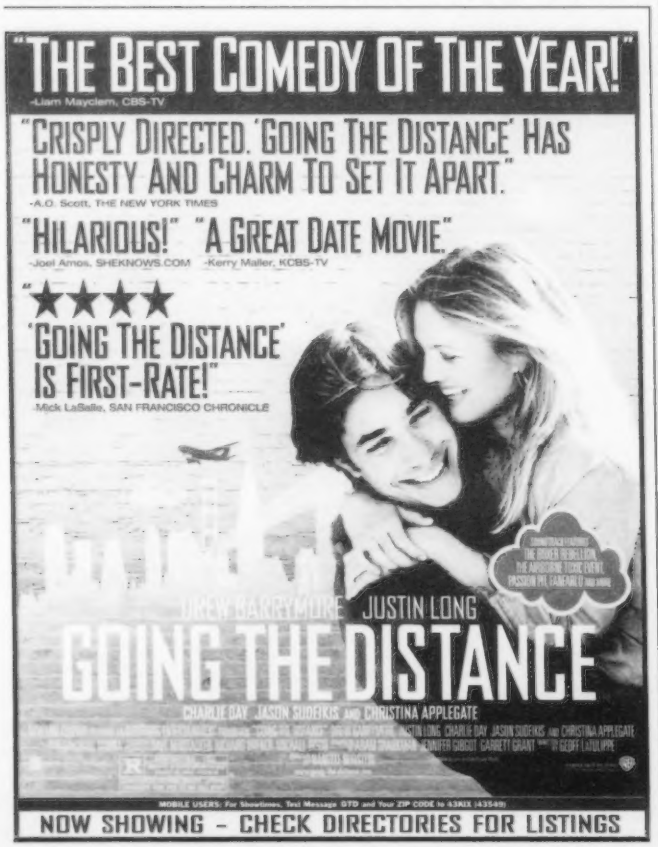
⊕⊕⊖ **DEAD MAN WALKING | 1995** | Sister Helen Prejean, the Louisiana death-row nun who wrote the autobiographical *Dead Man Walking*, is a tough liberal. Earnest director Tim Robbins is a political ally but her temperamental opposite. As Helen Prejean, Oscar winner Susan Sarandon is defeated by Robbins's propagandist conception; she's made a saintly earth mother. But Sean Penn's Matthew Poncelot is stunning, a condemned inmate who hides behind a black pompadour and spidery goatee. Sister Helen appears in person at this benefit screening for the Dead Man Walking School Theatre Project. | 122m | Brattle: Thurs

THE DECAMERON [IL DECAMERON] | 1970 | Pier Paolo Pasolini adapted nine stories from Giovanni Boccaccio's classic as the first part of his "trilogy of life," which he completed with *The Canterbury Tales* (1971) and *Arabian Nights* (1974), all featuring no-name casts. Expect lots of seductions and swindles. | Italian | 112m | HFA: Sat

⊕⊕⊕ **DESPICABLE ME | 2010** | First-time directors Chris Renaud and Pierre Coffin and the other filmmakers behind this slight but engaging kids' animated comedy have no ambitions to be original, but like their villainous hero, Gru (voiced by a borscht-accented Steve Carell), they insist on stealing only from the best — Pixar, for starters. Gru's career ambition is to become the world's greatest criminal, and to that end he's out to steal the moon. He adopts three willful, cookie-selling orphans — Margo (Miranda Cosgrove), Agnes (Elsie Fisher), and Edith (Dana Gaier) — whom he hopes can help him infiltrate the fortress of arch-rival Vector (Jason Segel) so he can get his hands on the shrinking ray gun he'll need for the lunar heist. When Gru's bumbling, Q-like sidekick, the evil scientist Dr. Nefario (Russell Brand), decides that the kids are distracting Gru from the mission, he intervenes, and that results in a climactic sequence unfortunately reminiscent of *Up*. Still, with its respect for its audience's intelligence, *Despicable Me* is proof that even kids' films that aren't from Pixar don't have to be hairballs like *Furry Vengeance*. | 95m | Boston Common + Chestnut Hill + Arlington Capitol + suburbs

⊕⊕⊖ **DINNER FOR SCHMUCKS | 2010** | Jay Roach's fitfully hilarious but inert and repetitious adaptation of Francis Veber's 1998 French comedy *The Dinner Game* has talented executive Tim (Paul Rudd in his standard role as a doofus who's misled and inept but basically decent) trying to get ahead by joining the corporate rich guys who put on a dinner to make fun of unwitting weird people. When Tim bumps into Barry (Steve Carell reprising his character in *The Office* — vain, stupid, insuperably fatuous, and even less charming) and learns about Barry's hobby of creating storybook scenes using dead mice, he invites him to the party, but it turns out that Barry is a bigger asshole than any of them, and he batters Tim and the audience into submission with his boorish, irrepressible, occasionally funny obnoxiousness. At least there's some supporting-character diversion: Lucy Punch as dominatrix stalker Darla, Zach Galifianakis as Barry's boss at the IRS, and, best of all, Jermaine Clement as a demented and egocentric artist — imagine James Mason rigged out as a satyr, hoofs and all. | 109m | Boston Common + suburbs

⊕⊕⊕ **DON'T LOOK NOW | 1973** | Nicolas Roeg's adaptation of the Daphne du Maurier short story has English couple Donald Sutherland and Julie Christie as recently bereaved parents who go to Venice (where he has a church-restoration project) and meet two weird sisters who claim they can make contact with the dead Christine. Roeg improves on the original by having an unattended Christine drown (in the story, she dies of meningitis) and thus introducing the element of guilt, and his trademark striking visual metaphors are in place. But whereas his previous film, *Walkabout*, keeps opening up on repeated viewings, *Don't Look Now* doesn't expand beyond the initial shock of the ending, perhaps because Sutherland and Christie play characters with such limited horizons. Like du Maurier's story, it's just a good thriller. | 110m | Brattle: Sun



MACHETE Danny Trejo tries to make a movie out of a two-minute trailer.

E

⊕⊖ **EAT, PRAY, LOVE | 2010 |** This film adaptation of Elizabeth Gilbert's bestselling memoir is a superficial globetrot in which pretty people talk about Hard Truths in pretty locations. Julia Roberts is the travel writer whose encounter with a puckish guru in Bali prompts her, when home in New York, to end her marriage and examine her priorities. She embarks on a series of sojourns: in Italy (to regain an appetite for life), India (to meditate at an ashram), and Bali (to recharge under the tutelage of the guru). Ryan Murphy is not so much a director as an event planner, providing backdrops against which his cast can make their speeches, and sprinkling Hollywood fairy dust in the form of glowing slivers of light that kiss the contours of his leading lady and her acolytes. Javier Bardem, as a Brazilian bon vivant, is a shot of adrenaline in the final act, but the overriding romance in *Eat, Pray, Love* is the camera's love affair with Julia Roberts. | 140m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + suburbs

⊕ **THE EXPENDABLES | 2010 |** Just about every superannuated action hero in Hollywood — Sylvester Stallone and Dolph Lundgren and a couple of uncredited cameos among others — takes a bow in this lumbering, aptly titled hulk of a movie. Unfortunately, Stallone directs as well. His Barney Ross is head of a long-in-the-tooth mercenary group with a penchant for big knives, nasty tattoos, and bad dialogue. Some guy hires them to knock over the dictator of a Caribbean island fronted by a renegade spook named James Munroe (Eric Roberts). That name is the only clever thing in the movie. I don't want to give away any of the surprises, but — well, there are no surprises. The story is a pile of clichés, yet somehow it also makes no sense. I can overlook that, but not the blurred, Cuisinarted, jiggily shot action sequences, which are even more incoherent than those in *Transformers 2*. "You and me, we're the same," says Munroe in the end. "We're dead inside." Outside, too. | 103m | Boston Common + Fenway + Fresh Pond + suburbs

F

⊕⊕⊕ **FAREWELL [L'AFFAIRE FAREWELL] | 2009 |** Somewhere between the shenanigans of Angelina Jolie in *Salt* and the ineptitude of the Russian moles recently deported to Moscow lie the exploits of KGB colonel Sergei Grigoriev (Emir Kusturica), who's known to French intelligence as "Farewell." According to Christian Carion's unpretentious, engrossing account of this based-in-fact story, it isn't Ronald Reagan (played by Fred Ward in a jarring cameo) but rather the fictitious Grigoriev (a version of actual turncoat Vladimir Vetrov) who's responsible for the defeat of the Soviet Union in the Cold War. In the '80s, dismayed by the direction his country has taken, Grigoriev passes on secrets to the West via Pierre (Guillaume Canet), a French engineer drawn into the intrigue like a character in an Alfred Hitchcock movie. But the real winner might be Western pop culture — Grigoriev insists on getting paid off in Queen recordings for his son. The losers are the same as always: ordinary people whose ideals are exploited by the cynical and powerful. | French | 113m | Coolidge Corner

⊕ **FLIPPED | 2010 |** Sitting through Rob Reiner's adaptation of Wendelin Van Draanen's YA novel is like watching the summer's worst movie — twice. The story sounds kind of sweet: Bryce (Callan McAuliffe), a wishy-washy eighth-grader, has a love/hate relationship with Juli (Madeline Carroll), who is inexplicably drawn to him. Will he recognize his true feelings for her, overcome his abusive father (Anthony Edwards), and develop a backbone? We don't want to give anything away, but by the end it's hard to care because each scene is narrated by a wall-to-wall voiceover that restates the obvious — *i.e.*, Juli gets frantic when they cut down her tree, and Bryce says, "Juli was really frantic; they were cutting down her tree." Then they repeat the process from the other character's POV. Tarantino it isn't. Reiner sets the story in a late-'50s/'60s indicated by old cars and gratuitous oldies on the soundtrack, underscoring how much *he's* flipped since *Stand by Me*. | 90m | Boston Common + Kendall Square

FRIDAY THE 13TH, PART II | 1981 | Let's see, Jason drowned in Crystal Lake, and his mom (Betsy Palmer) went on a killing-spree rampage, until Alice (Adrienne King) chopped off her head. End of story. Except that, two months later, Alice turned up with an ice pick in her head. Now it's five years later, and a new camp is starting up next door, and, well, you can guess. Could it be that Jason's not really . . . dead? Here's a clue: he's in the cast. Warrington Gillette has the role; Steve Miner directs. | 87m | Brattle: Fri-Sat

G

⊕⊕ **GET LOW | 2009 |** Somewhere it must be written that once a veteran actor starts pushing 80, he has to play the role of a curmudgeonly hermit — preferably armed. We've had Clint Eastwood in *Gran Torino*, Hal Holbrook in *That Evening Sun*, Michael Caine in *Harry Brown*. Now, Robert Duvall takes a shot in this Southern Gothic hokum from Aaron Schneider. Felix Bush, who's kind of like Boo Radley 50 years later, lives in the woods outside a Depression-era (you can tell from the maple-syrup lighting and the old cars) Tennessee town, a bearded pariah feared by his neighbors. One day, he emerges and pays the local undertaker (Bill Murray in Mr. Micawber mode) to arrange a pre-death funeral service so he can unload the ugly secret — suggested by the film's first and best scene — that's been eating at him for decades. But by the time of the revelatory rite, you could well have lost interest. Duvall adds sparkle with his cryptic decrepitude — until that becomes as mannered and canned as the rest of the movie. | 102m | Kendall Square + Coolidge Corner + West Newton + suburbs

⊕⊕⊖ **THE GIRL WHO PLAYED WITH FIRE [FLICKAN SOM LEKTE MED ELDEN] | 2009 |** One of the virtues of Stieg Larsson's trilogy of books is its biggest cinematic weakness — exposition. Each volume is 600 pages plus and packed with mostly fascinating backstory and online and other non-visually stimulating activity. If there's a way to make all this riveting on screen, the Swedes adapting the first two books haven't figured it out. One thing director Daniel Alfredson exploits in this adaptation of volume two is women getting beaten up, mostly at the hands of a Terminator-like goon working for Zala, the mystery head of a human trafficking network that reaches to the highest levels of Swedish intelligence. If you can't follow the story, then any of the film's long-winded conversations will fill you in. Noomi Rapace blossoms as Lisbeth Salander, the asocial savant of the title, and Michael Nyqvist remains dull as her pal, journalist Mikael Blomkvist. | Swedish | 129m | West Newton + Arlington Capitol

⊕⊕ **THE GIRL WITH THE DRAGON TATTOO [MÄN SOM HATAR KVINNOR] | 2009 |** In recent screen-adapted crime fiction — Dennis Lehane's *Mystic River* and *Gone Baby Gone*, for example — detectives are heroes and children are victims. In the trilogy by the late Stieg Larsson, the child victim is the hero. Lisbeth Salander (Noomi Rapace), the girl of the title, is 20ish, but she *looks* waiflike (in the book, at least — here she resembles Marilyn Manson), and, as flashbacks suggest, she's had a traumatic childhood. Now, she's punked out with piercings and Doc Martens. But her chief weapon is the computer that enables her to hack into the past of malefactors, and that's how she comes to team up with journalist

Continued on p 50

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PG-13 SCREEN GEMS

CAPSULE REVIEWS

Film

Continued from p 49

Mikael Blomkvist (Michael Nyqvist), who's investigating the 40-year-old disappearance of a girl from a wealthy family. Niels Arden Oplev's perfunctory adaptation of Larsson's first book veers from Visconti's *The Damned* to Jonathan Demme's *The Silence of the Lambs* without the decadence or the thrills of either. In this case, the victim is Larsson. | Swedish | 152m | West Newton

⊕⊖ **GOING THE DISTANCE | 2010** | For a documentary, Nanette Burstein's *American Teen* (2008) felt awfully scripted. But it had a pulse, and characters you could invest in. For her first explicitly fictional feature, she's filmed one of those mythically hot, unproduced screenplays. And if the *Top Gun* references and bustling newsrooms are anything to go by, Geoff LaTulippe's script must have sat long buried in dust — which might also explain its filthy dialogue. Erin and Garrett (possible real-life couple Drew Barrymore and Justin Long) are thirtysomethings toiling in uncertain careers — print journalism and the music biz. Their unexpected six-week romance in New York becomes a long-distance relationship once Erin's newspaper internship ends and she heads back to San Francisco to live with her overprotective sister (Christina Applegate) and finish up school. If you've no frequent-flier miles, there's little need to go the distance with this bumpy ride. | 103m | Boston Common + Fenway + Harvard Square + Fresh Pond + Chestnut Hill + Embassy + suburbs

H

⊕⊕ **HIGH ANXIETY | 1977** | Watching Mel Brooks's harmless, pleasant, uninspired tribute to Hitchcock, you might be hard pressed to recall that this is the same daring satirist who made *The Producers* and *Young Frankenstein*. Brooks sprinkles this low-grade, childish farce with quotations and restages famous scenes from *Vertigo*, *Psycho*, and *The Birds*, hoping you'll be hip enough to catch the references. He himself plays Dr. Richard Thorndyke, the new administrator of the Psychoneurotic Institute for the Very, VERY Nervous; when he's framed for murder, he has to confront the title disorder. Helping out are usual suspects including Madeline Kahn, Cloris Leachman, Harvey Korman, and Howard Morris. | 94m | Brattle: Fri

⊕⊕⊕ **HIGH NOON | 1952** | Fred Zinnemann's oft-praised Western is extremely well made, though the story of a sheriff (Gary Cooper) who must face the outlaws who've returned to town to kill him (the locals are too cowardly to help) fairly reeks of social responsibility. The film is morally musty in a very '50s sort of way, but it does have a plot gimmick — the running time of the movie exactly matches the time of the action — that keeps it enjoyable, and Cooper gives a solid performance. With Grace Kelly and Katy Jurado, both of them undermined by schematic roles. | b&w | 85m | Adams Street Branch Library: Mon

⊕⊕⊕⊖ **HISTOIRE(S) DU CINÉMA | 1998** | No, Jean-Luc Godard hasn't given up on filmmaking, notwithstanding his incessant claims that cinema is dead. Proof of his engagement is this extraordinary multi-part video essay of layered sounds and images and movie stills and moments of cinema history placed together in sometimes the most inscrutable way. Unlike many post-1968 Godard works, the images are often sublime, and the pessimism isn't mean and offputting. And there are lightning moments in which he's once again the king of moviemaking, just as in his *Breathless*-to-*Weekend* New Wave 1960s. | MFA: Tues

⊕⊕ **HOW I KILLED MUMBLECORE | 2010** | The probably after-the-fact title holds some truth — this Chicago indie film destroys the "mumblecore" film movement by repeating what has been done to death in a dozen similar films. That is, post-collegiate characters working dead-end office jobs ignore the world at large while obsessing, via barely articulated improvs, about their maddeningly miniature love problems. Here, Devin (Cassandra Bissell) convinces herself that her boyfriend, Benjamin (Brandon Hutchinson), has a crush on her office friend Emily (Gizelle Alverio). For much of the movie, who cares? But somewhere in the second half, the film kicks in, the actors gain conviction, and the tiny story begins to work. In any case, Brandon Hutchinson — who wrote, directed, acted, and, maybe best, edited — is a talent to watch. | 62m | MFA: Fri-Sat

HOWL | 2010 | Rob Epstein and Jeffrey Friedman re-create the essential Allen Ginsberg experience, using re-enacted interviews, animation, and narrative in a bio-pic that stars James Franco plus Jeff Daniels, Jon Hamm, David Strathairn, and Mary-Louise Parker. | 80m | MFA: Thurs

⊕⊕⊕⊖ **HOW TO TRAIN YOUR DRAGON | 2010** | Animation directors Dean DeBlois and Chris Sanders have fashioned a family entertainment that functions as a copy of James Cameron's most successful film. It's got the young hero from a war-bred culture who joins sides with the "enemy"; it's got romance (only here, he's the chief's offspring); it's got an at-first-untrainable dragon that he bonds with, taming it as they take to the skies; it's dazzlingly presented in 3-D. You might even think it's better than *Avatar*. Hiccup (voiced by Jay Baruchel), the hapless hero, is a scrawny Viking, a dragon hunter-in-training. And he's terrible at it, an embarrassment to his warrior father, Stoick (Gerard Butler). Toothless, Hiccup's cat-like dragon steed, shares DNA with the alien in the directors' *Lilo + Stitch*, and their new film seems cloned from that movie, as well, as a youth secretly fosters a lethal beast. But this one's a real beauty. | 98m | West Newton: Sat-Sun

I

⊕⊕⊖ **I AM LOVE | IO SONO L'AMORE | | 2009** | Italian cinema has come a long way from Marco Bellocchio's *Devil in the Flesh* (1986), in which a couple engaging in graphic sex discuss the Bolshevik Revolution, to Luca Guadagnino's *I Am Love*, in which a couple engaging in graphic sex discuss how to make fish soup. Or has it? Both films are, in their way, about politics and sex, the politics in Guadagnino's melodrama being of the family kind. His effort opens at a birthday party for the patriarch of the Recchi family, owners of a giant Milanese textile company, and as boring as viewers might find this fête, it's even more so for Emma (Tilda Swinton), the Russian-born wife of the family heir-to-be. When her son Edo (Flavio Parenti) and daughter Betta (Alba Rohrwacher) show signs of rebellion, her Russian soul also gets restless. Then she samples the shrimp salad of Edo's chef pal Antonio (Edoardo Gabbriellini), and nothing is the same again. Sumptuous, overheated, and ridiculous, *Love* is a visual delight — the opening montage of a snowy Milan alone make it worthwhile. | Italian | 120m | Arlington Capitol

I'M STILL HERE | 2010 | Casey Affleck made this documentary about Joaquin Phoenix's attempt to make the transition from Oscar nominee to hip-hop artist. | 108m | Kendall Square

⊕⊕⊖ **INCEPTION | 2010** | When it comes to dreams, Christopher Nolan's vast, cerebral puff pastry is Freud 101, what with its Oedipal business and the elevators and endless staircases and safes holding mysterious, "Rosebud"-like revelations. Our hero, Cobb (Leonardo DiCaprio), and his colleagues extricate secret information from a target by entangling themselves in a deceiving dream. Or a dream within a dream. But a dream within a dream within a dream, which is what is needed to *insert* rather than extract an idea — that's risky. Only Cobb has ever managed to do that. Now Saito (Ken Watanabe), a big mucky-muck of some sort, wants him to try it again, to get Fischer (Cillian Murphy), the heir to a huge multi-corporation, to break up his old man's monopolistic empire and so restore the free-enterprise system or something. So Cobb puts together his Mission Impossible Dream Team, which includes a colorless Ellen Page as Ariadne, the dream-weaving "architect" and voice of reason who asks helpful questions like "Now whose unconsciousness are we going into?" Give Nolan credit — who else has parallel-edited sequences taking place simultaneously in three (four? five?) different levels of consciousness? Yet *Inception* does best when it focuses on its own most disturbing idea — that dreams reveal nothing except that life is not a dream. | 149m | Boston Common + Fenway + Harvard Square + Somerville Theatre + Chestnut Hill + Embassy + Arlington Capitol + suburbs

J

JACK GOES BOATING | 2010 | Philip Seymour Hoffman appears in person to introduce this preview screening of his feature-directing debut, in which he also plays the title character, a lonely limo driver who has to learn to swim when the girl (Amy Ryan) he's dating says she wants to go boating. He got introduced to Connie by Lucy (Daphne Rubin-Vega), who's married to his best friend, Clyde (John Ortiz), and even as things start to look good for Jack and Connie, they start to go bad for Clyde and Lucy. | Brattle: Mon

⊕⊕⊕⊕ **JAWS | 1975** | Steven Spielberg's big-fish story is one of the scariest, funniest, and most exhilarating thrillers ever made. Roy Scheider is the water-hating police chief, Richard Dreyfuss the bristly shark expert, and Robert Shaw (chewing the scenery with irresistible gusto) the old salt. And John Williams's score is good enough to keep you scared even with your eyes closed. | 130m | Coolidge Corner: Mon

K

⊕⊕⊕⊖ **THE KIDS ARE ALL RIGHT | 2010** | Lisa Cholodenko's portrayal of a lesbian marriage is no blissful alternative to the heterosexual kind. Nic (Annette Bening), a workaholic physician, has taken on some of the traits of an insensitive husband; Jules (Julianne Moore) has gravitated to the role of the subordinate housewife. Their anxieties increase when their two teenage children — Nic's Joni (Mia Wasikowska) and Jules's Laser (Josh Hutcherson) — decide to find their parents' sperm donor — which suggests that what's missing in the ménage is a strong masculine presence. And played by Mark Ruffalo at his laid-back, raspy best, Paul the donor fills the role smoothly and ingratiates himself into the family. Only Nic demurs, and Bening is at her least appealing and her most impressive as her character grows more jealous, bitter, and inebriated. Is Cholodenko suggesting that the gay-marriage opponents have a point? Or is she saying that, regardless of gender configuration, marriage in general is subject to change, loss, and human weakness? Maybe the most subversive aspect of this *Kids* is how conservative its family values actually are. | 106m | Kendall Square + Coolidge Corner + West Newton

L

⊕⊕ **THE LAST EXORCISM | 2010** | We can thank *The Blair Witch Project* for a stream of fake documentaries aspiring to be edgy horror films. Daniel Stamm helms this ambitious but messy tale of charlatan preacher and professional exorcist Cotton Marcus (*Big Love*'s Patrick Fabian). Following the accidental death of a child during a botched exorcism, Marcus wants to expose the fraudulence of his industry — so, camera crew in tow, he visits a Louisiana farmer whose teenage daughter is possessed by a demon. For the first hour, the subversive premise and the authentic performances are taut and engaging. You might even like the absurd ending that steals from (pays homage to?) obscure horror texts that include *Harvest Home*, *Cannibal Holocaust* and *The Wicker Man*. But the purity of the docu conceit falls apart thanks to the intrusion of a spooky score and deliberately eerie camera shots. You may not be scared, but you should Be Afraid. | 97m | Boston Common + Fenway + suburbs

LEBANON | 2009 | Peter Keough's review is on page 23. | Hebrew + Arabic + English | 94m | Kendall Square + West Newton

LENGENDARY | 2010 | Tom Meek's review is on page 23. | 107m | Fresh Pond

THE LOST MOMENT | 1947 | *This is* Martin Gabel's adaptation of the 1888 Henry James novella in which a New York publisher (Robert Cummings) travels to Venice to try to pry the lost love letters of early-19th-century poet Jeffrey Ashton from his former lover (Agnes Moorehead) and her niece (Susan Hayward). | b&w | 89m | North End Branch Library: Wed

⊕ **LOVE STORY | 1970** | Erich Segal's schmaltzy script became a schmaltzy bestseller before it turned into a schmaltzy box-office bonanza plodding directed by Arthur Hiller. Ali McGraw is excruciatingly amateurish as the wise-cracking Radcliffe coed who struggles through the trials and tribulations of early marriage to Ryan O'Neal. And as if that weren't punishment enough, she contracts a terminal disease. For millions, that was entertainment. Big grosses mean never having to say you're sorry. With Ray Milland and John Marley. | 99m | BPL: Mon

M

MACHETE | 2010 | Brett Michel's review is on page 23. | 105m | Boston Common + Fenway + Fresh Pond + suburbs

⊕⊕⊕⊕ **THE MALTESE FALCON | 1941** | The quintessential detective movie. John Huston adapted the Dashiell Hammett novel and directed (in his first outing) with unerring attack, and Humphrey Bogart, as Sam Spade, introduced the arsenal of tough, cynical mannerisms that helped make "Bogie" an immortal screen persona. With portly Sydney Greenstreet, snively Peter Lorre, sneaky Mary Astor, and fall-guy Elisha Cook Jr. as gunsel Wilmer. | b&w | 101m | BPL: Wed [teen program]

⊕⊕⊕ **MAO'S LAST DANCER | 2009** | Bruce Beresford may here be closer to the manipulative *Driving Miss Daisy* (1989) than to his earlier masterpieces of emotional restraint, *Breaker Morant* (1980) and *Tender Mercies* (1983) — but he gets good performances from his cast. There's Chi Cao, a principal at Birmingham Royal Ballet, in his screen debut; there's Joan Chen (*The Last Emperor*) as a long-suffering mother. And, especially, there's Bruce Greenwood (*The Sweet Hereafter*) in a tricky role as Houston Ballet artistic director Ben Stevenson — he has a touch of the ol' Mao in him. Working from Jan (*Shine*) Sardi's straightforward adaptation of Li Cunxin's autobiography, Beresford imagines a baldly inspiring tale of the exile's life, from poverty in China to fame and fortune in the US after a dramatic defection in the early '80s. "I dance better here . . . feel more free," says Li. Watching Chi soar through the air, you believe it. | English + Mandarin | 117m | Kendall Square + West Newton

⊕⊕⊕ **MARNIE | 1964** | As a serious look into Freudian psychology, Alfred Hitchcock's case-study scenario is about as convincing as *Spellbound*, and Hitch's "innovative" use of color (the screen turns scarlet whenever Marnie begins to lose her grip) scarcely compares with what Michelangelo Antonioni was doing the same year in *Red Desert*. But Tippi Hedren as the title frigid kleptomaniac and Sean Connery as the dashing lover/employer desperate to get to the bottom of her little problem make this a compelling and sometimes unnerving love story, and the look on Tippi's face when she tells Sean, "Oh I bet you're just dying to free-associate" is worth the price of admission. | 130m | Brattle: Sat

⊕⊕⊕ **A MATTER OF SIZE | SIPPUR GODOL | 2009** | Director duo Sharon Maymon and Erez Tadmor have fashioned a look at a group of blue-collar Israeli men (and one woman) and how they came to accept who they are. Sounds like your usual coming-out tale, no? Except that they're not gay. (Well, one is.) They're fat. And getting fatter. Oh, and they're sumo wrestlers. The 340-pound Herzl (former drag performer Itzik Cohen), who's shamed out of his weight-loss group, faces further indignity when he loses his job as a dining-room cook for being unpresentable. Taking a job as a dishwasher in a Japanese restaurant, Herzl discovers the joys of the *gendai budo* when a match being played on the eatery's TV leaves him spellbound. Soon the establishment's owner, Kitano (Togo Igawa), is reluctantly coaching Herzl and three of his friends, and the "fatsos in diapers" gradually earn the master's respect. Add a subplot of plus-sized romance and you're looking at a big charmer. | Hebrew + Japanese | 90m | West Newton: Sat-Sun

⊕⊕⊕ **MESRINE: KILLER INSTINCT | 2008** | Although he was shot and killed by an armed squadron in 1979, Jacques Mesrine is still a presence in pop culture: his mug is on T-shirts, and his name crops up in rock lyrics and hip-hop rhymes. And the first part of Jean-François Richet's two-feature bio-pic about the bank robber who electrified the public with his daring prison breaks is violent and brash, as befits its subject. We're taken from Mesrine's experience in the Algerian War to the early-'60s Pigalle underworld of pimps, whores, and gamblers, as Jacques becomes the protégé of local kingpin Guido (Gérard Depardieu). Finally, the glamorous Jeanne (Cécile De France) materializes as Bonnie to Mesrine's Clyde. After the couple cross the mob by robbing casinos, they relocate to Quebec and hold a millionaire for ransom. They're captured on a dusty highway in the American West. The imposing Vincent Cassel (*Irreversible*) brings energy and agility to the young Jacques, and an ability to transition from charm to menace in a flash. It'll be fun to see what he does with the middle-aged Mesrine in part two, *Public Enemy No. 1*. | French | 113m | Kendall Square + Embassy

⊕⊕⊕ **MESRINE: PUBLIC ENEMY #1 | 2008** | Vincent Cassel is bigger and badder in *Public Enemy #1*, which covers the seven years leading to bank robber Jacques Mesrine's gory death in 1979. More idiosyncratic and intriguing than the first half of Jean-François Richet's diptych, this one also has terrific action set-pieces. (Perhaps that's due to the presence of Brian De Palma editor Bill Pankow.) The paunchy outlaw pulls stunts like kidnapping a judge and creating his own legend with a memoir. Cooling his heels after an escape from Paris's La Santé maximum-security prison, Mesrine searches for greater meaning in his work, and with terrorism all the rage in Europe, he decides he's a freedom fighter. The filmmakers applauds Mesrine's discontent with a life of booze, broads, and cooking *lapin à la chasseur*, but they paint the left-wing pretensions as hubris. Once Mesrine teams with radical Charlie Bauer (Gérard Lanvin), the film's black comedy evaporates, and Cassel's eyes harden into granite. | 130m | Kendall Square + Embassy

MONET'S WATER LILIES: VISION AND DESIGN | 2007 | If you've never seen the life-size panels of water lilies — paintings that call into question the meaning of painting — that Claude Monet executed toward the end of his life (or even if you have), imagine what they'll look like on the big screen. Tufts University art-history professor Judith Wechsler made this film in collaboration with Jean-Paul Fargier; it'll screen with her "Courbet: A Dream of Modern Art" (2009; 25m). | 45m | MFA: Sun

N

⊕⊕⊖ **NANNY McPHEE RETURNS | 2010** | This second entry in the Nanny McPhee franchise told me nothing further about the stoic title caretaker (Emma Thompson, who wrote the screenplay and also dons tons of facial prosthetics). What lies behind the butt-ugly mug and the harried expression that drives Nanny to appear out of nowhere and help a harried parent take charge of unruly

Video Clips

Prince of Persia

⊕⊕⊖ **PRINCE OF PERSIA: SANDS OF TIME** | **Disney** | This, the most artistically successful video game-to-screen translation yet (which isn't saying much), could have used more of its own magical Sands of Time, which endow the possessor with time-rewinding, mistake-correcting powers. A pinch to add chemistry between leads Jake Gyllenhaal and Gemma Arterton; a dash to delete portentous dialogue. Although nameless in the game, the prince in Mike Newell's adaptation is dubbed "Dastan" ("Hero" in Persian); he's an acrobatic loner thrust into the arms of a princess (Arterton). True, the Swedish/Jewish Gyllenhaal would never pass for Iranian, but then this Persia is a fantasy version – though the film does work in some real-world WMD references and casts Alfred Molina as a proto-Tea Bagger. The latter is an especially nice touch, since the actor appeared in the prologue of *Raiders of the Lost Ark*, 10 minutes of movie history that inspired the original game. | 103m

⊕⊖ **JUST WRIGHT** | **Fox** | Talking tough to NBA all-star Scott McKnight (Common), who's suffered a career-threatening injury, physical therapist and diehard New Jersey Nets fan (do these exist?) Leslie Wright (Queen Latifah) warns him: "You're gonna hate me when I'm through with you." But, really, who could hate Latifah? Especially when it's so easy to hate the trite Cinderella tale at the center of Michael Elliot's script for this rom-com from Sanaa Hamri (*The Sisterhood of the Traveling Pants 2*). As glossy as you might expect (Hamri cut her teeth directing music videos), the film double-dribbles with its familiar story of the ugly duckling who wins the swan – even if it's usually the man who plays the overweight loser. It's sad to see Latifah's talent squandered on such clichés. Even worse is Paula Patton's role as Wright's gold-digging godsister, who dreams of being an NBA trophy wife. Bench this fairy tale. | 99m

⊕⊖ **LETTERS TO JULIET** | **Summit Entertainment** | After tugging at our heartstrings in *Dear John*, Amanda Seyfried once again takes on the role of a do-gooder infatuated with letter writing. Here her Sophie is a lowly *New Yorker* fact checker engaged to self-absorbed, hyperactive chef Victor (Gael García Bernal). On a star-crossed "pre-honeymoon" in Verona (the setting of *Romeo and Juliet*), Sophie falls in with the Secretaries of Juliet, volunteers who answer the anguished notes that lovesick puppies deliver to Casa di Giulietta. Sophie's soulful response to Claire (Vanessa Redgrave, slumming it) inspires the older woman to find her lost love, Lorenzo – and Claire brings both Sophie and her surly grandson (Christopher Egan) along for the ride. Eye candy abounds, but it'd be easier to enjoy that sun-drenched scenery if director Gary Winick weren't so hell-bent on cramming clichés down our throats that include square-jawed hunks riding in on white horses and scaling balconies. | 101m

offspring? And where did she get the kind of magical staff that would make Candalf jealous? The answers probably lie somewhere in the series's source, Christianna Brand's *Nurse Matilda* books. Here, Nanny aids a reluctant Isabel (Maggie Gyllenhaal as a convincingly upper-class Brit), who, while her husband is off fighting in WW2, has to deal with the impending foreclosure of the family farm, five feuding children, and a sea of manure. At least the A-list cast and crisp direction by TV vet Susanna White lifts the film out of the dung heap. | 109m | Fresh Pond + suburbs

9500 LIBERTY | **2009** | Chris Faraone's review is on page 23. | 81m | Coolidge Corner

O

⊕⊕⊕ **THE OTHER GUYS** | **2010** | In by far the funnier of the summer's two comedies featuring an accountant (*Dinner for Schmucks* being the other), Will Ferrell returns to form as Detective Allen Gamble, a NYPD numbers cruncher and desk jockey who gets odd-coupled with Mark Wahlberg's gung-ho loser Detective Terry Hoitz to crack a vague and complicated case involving Steve Coogan as a crooked financier. More to the point are such absurdist non-sequiturs and digressions as Gamble's flashbacks to his college days, a cameo by Derek Jeter that should please Sox fans, a freeze-frame drunk montage that puts *The Hangover* to shame, and a running joke about the band TLC. What's not so funny is the financial disaster of the past couple of years — director Adam McKay was smart to use it simply as a MacGuffin to string along the film's filigree of steady laughs. But if you want some gratuitous indignation, stick around for the scandalous statistics at the end. | 107m | Boston Common + Fenway + Harvard Square + Fresh Pond + Chestnut Hill + Embassy + suburbs

P

⊕⊕⊕ **PIGSTY (PORCILE)** | **1969** | Pier Paolo Pasolini here weaves two tales together — or perhaps tells the same story — separated by four centuries of psychological disorders. In the first tale, a 15th-century scavenger (Pierre Clementi) dwelling on Mount Etna forms a tribe of cannibal bandits. Back in the 20th century, the son (Jean-Pierre Léaud) of a German industrialist lapses into a coma brought on by his indecision over whether to embrace the leftist politics of his girlfriend or accept the fascism of his father. But all he really wants to do is screw around with the swine in the nearby pigsty. Dogs devour the cannibal and his followers; pigs feast on the prodigal son. But the sacrifices aren't a total waste. With his death, the industrialist's son unites the peasants on his father's land. And at the moment of his capture, the cannibal tears off his clothes, and his body shines like a flame, humbling his oppressors. The *sparagmos* of both, so Pasolini seems to argue, is a consummation devoutly to be wished; it transforms their lives into works of art. | Italian | 98m | HFA: Fri

⊕⊕⊕⊕ **PIRANHA 3D** | **2010** | No one owns his Splat Pack cred quite like Alexandre Aja. The French horror director works gore the way Michelangelo slung egg tempera. He excels at the Unpredictable Kill — in *High Tension*, it was that dresser-drawer decapitation; in *The Hills Have Eyes*, it was the American-flag throat impalement. But in his remake of 1978's *Piranha*, there are too many bravura snuffings to recount — this may well be his Sistine Chapel. Equal parts creature feature and nerd-revenge fantasy, the updated *Piranha* revels in throwback tropes: it's Spring Break, and 20,000 horn-ball airheads are converging upon Lake Victoria, just as an earthquake unleashes a prehistoric piranha infestation. Amid the carnage is a weirdly star-studded cast: Richard Dreyfuss as a hapless angler, Christopher Lloyd as an ichthyologist screaming about fish sex organs, Ving Rhames as the bad-ass deputy sheriff. But most inspired is Jerry O'Connell's vile turn as a coke-snorting, Speedo-wearing "Wild Wild Girls" honcho enduring an epic 3-D death. Can we ask anything more of a popcorn horror flick? No, we cannot. | 89m | Boston Common + Arlington Capitol + suburbs

⊕⊕⊕ **PRESSURE COOKER** | **2008** | A cross between *Spellbound* and *Iron Chef*, Mark Becker & Jennifer Grausman's charming documentary follows a year in firebrand educator Wilma Stephenson's "Careers through Culinary Arts" program at Philadelphia's Frankford High School, from her drill-instructor-like introduction to the class to the suspense of the final competition, where they vie for scholarships. True to the genre, the film focuses on a trio of representative aspirants: Tyree, a star tackle for the football team, who makes an easy transition from gridiron to griddle; Erica, who has served as a mother to her legally blind younger sister and now longs to make a life of her own; and Fatoumata, who emigrated from Mali four years earlier and has since gotten straight A's in school but still needs to shake loose from her strict, traditional father. *Pressure Cooker* is more dispersed than other films of this type, but also richer — by the end, you won't need to slice onions to get the tear ducts working. | 99m | MFA: Fri-Sun

R

THE RAGE OF PASOLINI (IL RABBI DI PASOLINI) | **1963/2008** | Italian filmmaker Giuseppe Bertolucci and the Cineteca di Bologna teamed up to reconstruct Pier Paolo Pasolini's 1963 original, which he intended as "a show of indignation against the unreality of the bourgeois world." The newsreel company that had commissioned the film got cold feet, told him to prune it to under an hour, and then paired it with a similar but more politically conservative film by Giovanni Guareschi — whereupon Pasolini disowned the release. His half is now lost; Bertolucci used a shot list and a dialogue transcript, as well as Pasolini's notes on music for the film. | Italian | b&w + color | 83m | HFA: Sat

RESIDENT EVIL: AFTERLIFE 3D | **2010** | Alice (Milla Jovovich) heads for what she thinks is a safe haven in Los Angeles, but when she arrives, she finds it's full of zombies. Who knew? Paul W.S. Anderson directs. | 100m | Boston Common + Fenway + Fresh Pond + suburbs

LA RICOTTA | **1963** | This short effort was Pier Paolo Pasolini's contribution to the omnibus film *RoGoPaG*. (The other three episodes were done by Roberto Rossellini, Jean-Luc Codard, and Ugo Gregoretti.) Orson Welles (dubbed into Italian) plays an arrogant, Marxist director who's filming the Crucifixion in a poor area of Italy where the residents abase themselves to the film company in the hope of making a little money. It all comes to a tragic end when a middle-aged man (Mario Cipriani) with a voracious appetite gets the role of the Good Thief and winds up on the cross. | Italian | b&w + color | 35m | HFA: Mon

⊕⊕ **THE ROCKY HORROR PICTURE SHOW** | **1975** | This horror-camp extravaganza still draws midnight crowds. Its story of two dorky, all-American kids (Barry Bostwick and Susan Sarandon) who find themselves indoctrinated into the pansexual ways of Dr. Frank-N-Furter is no more outrageous than *La Cage aux Folles*, but only a curmudgeon would deny the magnetism of Tim Curry, whose lip-smacking rendition of "Sweet Transvestite" remains one of the high points in all of cult movies. Jim Sharman directs. | 100m | Harvard Square: Sat midnight

THE ROOM | **2003** | Tommy Wiseau wrote, directed, and stars in what's been called "the *Citizen Kane* of bad movies." Banker Johnny (Wiseau) is ga-ga over his blonde fiancée, Lisa (Juliette Danielle). But is Lisa worthy of his trust? Where does Johnny's best friend, Mark (Greg Sestero), fit in? And Lisa's mother, Claudette (Carolyn Minnott)? What about orphaned neighbor Denny (Philip Haldiman)? And will this truly be the worst movie you've ever seen? | 99m | Coolidge Corner: Sat midnight

ROXIE HART | **1942** | Before *Chicago*, there was this film from William Wellman, with Ginger Rogers still pursuing the non-singing-and-dancing route that two years earlier got her a Best Actress Oscar for *Kitty Foyle*. Rob Marshall's film actually hews closer to the original story about the woman who uses the murder of her husband to get a leg up in show business; Ginger is stuck with the Hays Code in this watered-down, mostly non-musical version. With Adolphe Menjou as her lawyer, Billy Flynn. | b&w | 79m | South Boston Branch Library: Thurs

S

⊕⊕⊖ **SALT** | **2010** | Best known for the '90s spy thrillers *Patriot Games* and *Clear and Present Danger*, Phillip Noyce outfits Salt with fancy new toys and hardware (including Angelina Jolie's wiry, athletic new frame), but his film is really a pre-*Bourne*, old-school Cold War mole-hunt thriller that pits the CIA against a group of KGB agents bent on a campaign of political assassination and nuclear armageddon. Jolie's Evelyn Salt is a deep-cover CIA agent who learns from a Russian defector that a KGB sleeper planted in America as child decades

Continued on p 51

"ACTION-PACKED, SUPERCHARGED WITH ENERGY."
-Todd McCarthy, VARIETY

"FLAT-OUT BRILLIANT!" -Junot Díaz, Pulitzer Prize-Winning Author

"NEAR-POETIC INTENSITY." -Jeannette Catsoulis, THE NEW YORK TIMES

MANNY PEREZ DENISE QUIÑONES

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CAPSULE REVIEWS

Film

Continued from p 51

ago is planning to kill the Russian president during his visit to New York, and that the sleeper assassin's name is Evelyn Salt. You're supposed to guess at Evelyn's loyalties until the climax, but if you pay attention to which agents she kills and which ones she merely immobilizes, you can tell which side her bread is buttered on. Still, Noyce keeps things moving at a pretty rapid clip; clocking in at 100 minutes, the movie is as taut and lean as Jolie's new bod. A lot of the usual-suspect character actors are on hand (Liev Schreiber, Chiwetel Ejiofor, Olek Krupa, Andre Braugher), and they give Jolie able support, but this is really her show. | 100m | Boston Common + suburbs

⊕⊖ **SCOTT PILGRIM VS. THE WORLD** | **2010** | Add Michael Cera's pale, enervated, solipsistic Scott Pilgrim to the *faux* hip, self-congratulatory, dork-pandering assault of the first half-hour or so of Edgar Wright's adaptation of the Bryan Lee O'Malley comic-book series and you have a candidate for most irritating performance of the year. Fortunately, the "vs. the World" part — the series of unabashedly absurd mano-a-manos between Scott and the exes of his new love, Ramona (Mary Elizabeth Winstead) — kicks in not a moment too soon. Ramona is using Scott's subconscious, *Inception* style, as a handy shortcut on her rollerblading route, so of course she's become his dream girl. Once this dream threshold has been crossed, Wright can unleash his imagination, so there's no need to explain why Ramona's Evil Ex #1 zooms out of nowhere to wallop Scott and the suddenly superpowered geek meets the challenge. Perhaps Wright, as in *Shaun of the Dead* and *Hot Fuzz*, isn't indulging so much as satirizing. But can anything justify another nerdy performance from Michael Cera? | 108m | Boston Common + Fenway + Somerville Theatre + suburbs

SEEKING LOCATIONS IN PALESTINE FOR THE FILM "THE GOSPEL ACCORDING TO ST. MATTHEW" (SOPRALLUOGHI IN PALESTINA PER IL FILM "IL VANGELO SECONDO MATTEO" | **1965** | Pier Paolo Pasolini's original idea was to shoot *The Gospel According to St. Matthew* in the original locations: Bethlehem, Nazareth, Jerusalem, and this is the record of scouting trips he made with a newsreel photographer. The producers of the future film edited this into a teaser for potential funders and distributors, and Pasolini added a voiceover commentary as the sole soundtrack. | Italian | b&w | 52m | HFA: Mon

⊕⊕⊖ **THE SHINING** | **1980** | Stanley Kubrick's disappointing adaptation of Stephen King's horror-pulp novel gives us Jack Nicholson as the blocked writer who takes a job as winter caretaker at a cavernous resort hotel with his wife (Shelley Duvall) and son. For a while you wonder whether Nicholson (who acts ga-ga from the start) is going crazy or the hotel is haunted by real ghosts; then, halfway through, Kubrick gives the answer away and all the tension goes out of the movie. You could argue that Kubrick is sending up the very horror conventions he seems to be mishandling, but the upshot is still a puzzle, for most of us either too obvious or too deep. | 146m | Brattle: Sun

⊕⊕⊕⊕ **THE SILENCE OF THE LAMBS** | **1991** | Jonathan Demme adapts Thomas Harris's bestseller and masters the mechanics of suspense, narrative, sleekness and sheer visceral excitement. Jodie Foster plays FBI trainee Clarice Starling, who's sent by the head of the bureau's Behavioral Science unit (Scott Glenn) to interview the incarcerated serial killer Dr. Hannibal "The Cannibal" Lecter (Anthony Hopkins, in an inspired and unholy performance); they hope he'll provide some information that will assist in the capture of Buffalo Bill, a serial killer who skins his victims. Lecter's scenes with Starling, in which victim and victimizer seem to merge, pack a greater charge than the hunt for Buffalo Bill, and Demme, in his investigation of good and evil, brazenly refuses to come up with an explanation for the mystery of Lecter. | 118m | Brattle: Wed

⊕⊕⊖ **SPELLBOUND** | **1945** | Alfred Hitchcock directs Gregory Peck and Ingrid Bergman in a Ben Hecht script with dream sequences designed by Salvador Dalí. Sounds fascinating, and indeed the dream decor is of passing interest, but the Freudian content is risible ("Just about as much of the id as could be safely displayed in a Bergdorf Goodman window," James Agee wrote) and serves as a pretty lunkheaded strategy for unraveling a murder mystery. Entertaining nonetheless, and with Leo G. Carroll, Michael Chekhov, and Rhonda Fleming. | b&w | 111m | HFA: Wed

⊕⊕ **STEP UP 3D** | **2010** | The third installment of the urban dance series takes one step forward and three back. The 3-D at its best pops (a red-gloved dancer bursts out from the screen as if diving through a window), but more often it's merely Dramamine-inducing. Jon Chu, who helmed *SU2*, directs with confidence, but the woeful script plugs in one platitude after another to push the mealy melodrama to the next dancing breakout. Moose (Adam G. Sevani) provides the link to the other *Step Ups* — a grad of the Baltimore-based art school in *SU2* and 1, he now attends college in the Big Apple, and he's bent on an engineering degree, but he gets sidetracked by a stomp crew of misfits and outcasts known as the Pirates, who are gearing up for a big dance-off against the rival Samurais. The whole execution is so wobbly and hoky, it borders on inadvertent camp. Still, the lithe bodies and cool moves do keep you on your toes. | 107m | Boston Common + suburbs

STRAIT-JACKET | **1964** | Joan Crawford is in full flight as a woman who, 20 years ago, took an ax and dealt out justice to her philandering husband and his mistress. They sent her to an asylum for 20 years; now she's out and looking to rebond with her daughter (Diane Baker), who's about to get married. But have the heads stopped rolling? With Leif Erickson and George Kennedy; William Castle directs. | b&w | 93m | Brattle: Tues-Wed

STRANGE CARGO | **1940** | Clark Gable here is a French prisoner trying to escape from Devil's Island, and Joan Crawford is the saloon girl/maybe former prostitute who's less inclined to help than turn him in. You also get Ian Hunter as some kind of super-Samaritan and Peter Lorre as a man who's mad for Crawford; Frank Borzage directs. | b&w | 113m | South Boston Branch Library: Tues

⊕⊕⊕ **THE SWITCH** | **2010** | Josh Gordon and Will Speck have made the third sperm-donor comedy this year, and in some ways it's the best. The set-up alone has some of the funniest semen humor since *There's Something About Mary*. Kassie (Jennifer Aniston) feels the clock running out, and to the dismay of her friend Wally (Jason Bateman), who has all the *joie de vivre* of Eeyore, she decides on artificial insemination. At her "Pregnancy Party," Wally gets loaded and stumbles onto the donor's offering, and the last thing he remembers is the name "Diane Sawyer." He doesn't see Kassie again till seven years later, when she returns with Sebastian (Thomas Robinson), who's the kind of weird child you meet in real life — he collects picture frames, for example — but never in the movies. Of course, Wally bonds with him. Could he also be in love with Kassie? *The Switch* is not as challenging as *The Kids Are All Right*, but the kid is even better. | 101m | Boston Common + Fresh Pond + suburbs

THY WILL BE DONE But is that God's will or the Presbyterian Church's?

T

⊕⊕⊖ **TAKERS** | **2010** | Much of this LA-based actioner directed by John Luessenhop carries on like a generic TV crime drama propped up with a bristling score and rapid-fire flash cuts that redirect you from one disjointed situation to the next. That may work on the tube, but *Takers* has a hard time making it hold up on the big screen. The film develops some momentum when the living-large quintet of thieves (led by Idris Elba and featuring singer/slapper Chris Brown and interchangeable honkies Hayden Christensen and Paul Walker) undertake an armored-car heist hatched by a former member recently released from jail (rapper Tip "T.I." Harris). The Russian mob and Matt Dillon — pretty much reprising his *Crash* persona as the grizzled cop trying take down the crew — pop up as plot-point wild cards. It's no *Heat*, but it does take in a small haul of thrills. | 107m | Boston Common + Fenway + Fresh Pond + suburbs

TEOREMA | **1968** | This film from Pier Paolo Pasolini stars Terence Stamp as a mysterious stranger (God? the Devil?) who visits a middle-class Italian family and proceeds to seduce the maid (Laura Betti), the son (Andrés José Cruz Soublette), the mother (Silvana Mangano), the daughter (Anne Wiazemsky, Godard's wife), and the father (Massimo Girotti) before leaving them with their lives all changed. The title means "Theorem." | Italian | 105m | HFA: Sun

THY WILL BE DONE | **2010** | David Bernstein's review is on page 23. | 56m | MFA: Fri-Sun

⊕⊕⊕ **THE TILLMAN STORY** | 2010 | Lacking sensational revelations or an innovative style, Amir Bar-Lev's infuriating, heartbreaking account of the life, death, and afterlife of Arizona Cardinals star turned problematic war hero Pat Tillman is no *Thin Blue Line*. A conventional documentary with talking heads and archival footage, it frustrates in its lack of clarity as it depicts the hard facts of Tillman's fatal mission in Afghanistan. The Army spun his death into a saga of Hollywood valor, the family got a Silver Star, football jerseys were retired, the president delivered a homily. But the Tillman family didn't buy it. And though the Army has done its best to obfuscate the details, some facts are indisputable. Tillman was killed by friendly fire. The Army covered up this inconvenient truth with a propagandistic fabrication. And Tillman's mother, Dannie, and the rest of his family are the real heroes of this story. As for the fallen soldier himself, he remains as enigmatic as he is in the film's opening shot, which finds him taping an identity spot for an NFL broadcast. His last words are reported to have been "I am Pat fucking Tillman!" This film helps restore the integrity of who he really was. | 94m | Kendall Square

⊕⊕⊕⊕ **TOY STORY 3** | **2010** | Woody (Tom Hanks), Buzz (Tim Allen), and the gang are analog toys in a digital world. Their owner, Andy, is now on his way to college. And though at first, day care seems like a heavenly reward for the abandoned toys, a candy-colored world of adorable anthropomorphic items like themselves. But then the kids show up, all apparently in need of Ritalin, and the other toys are not as friendly as they seem. *Toy Story 2* was getting a little stiff in the joints, and at times this third outing, also directed by Lee Unkrich, succumbs to sentimentality, repeating platitudes about loyalty and family and the usual palaver. But it maintains its themes of transience, loss, and mortality: after their owner grows up, the magic disappears, and toys become once again a manufactured product, threadbare, unloved, and doomed for the dump. Pitted against that inevitability is the spunk and ingenuity of Woody and Buzz and their pals — not to mention the genius of the filmmakers who give them life. | 109m | West Newton [Sat-Sun] + Arlington Capitol + suburbs

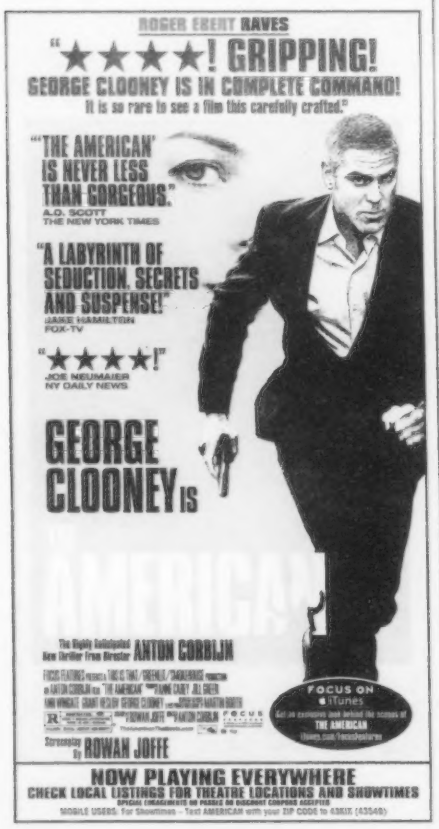
⊕ **THE TWILIGHT SAGA: ECLIPSE** | **2010** | With this third entry in the series, Stephenie Meyer's mind-numbing logorrhea has overwhelmed whatever salvage operation the big screen can offer. Not that director David Slade and screenwriter Melissa Rosenberg have put up much resistance. Average girl Bella Swan (Kristen Stewart) is still hanging out with the vampires — in particular dreamy Edward Cullen (Robert Pattinson) — but she's also palling around with their mortal enemies, the Native American werewolves, who, given the audience reaction to Jacob Black (Taylor Lautner) without his shirt on, might be even sexier than their rivals. (Jacob to Edward in the movie's best line: "Let's face it — I'm hotter than you.") And when vampire puppetmaster Victoria (Bryce Dallas Howard mugging like Gloria Swanson in *Sunset Boulevard*) raises up an army of "newborns" — freshly minted, ravenous revenants who look a lot like the zombies in *28 Days Later* — to do Bella in, both her vampire and her werewolf friends have to protect her. Throw in the tease of perpetually postponed sex and it's a lot of tempting, empty emotive calories. But it's not enough: this a bad film made from an awful novel. | 121m | Boston Common + Fenway + suburbs

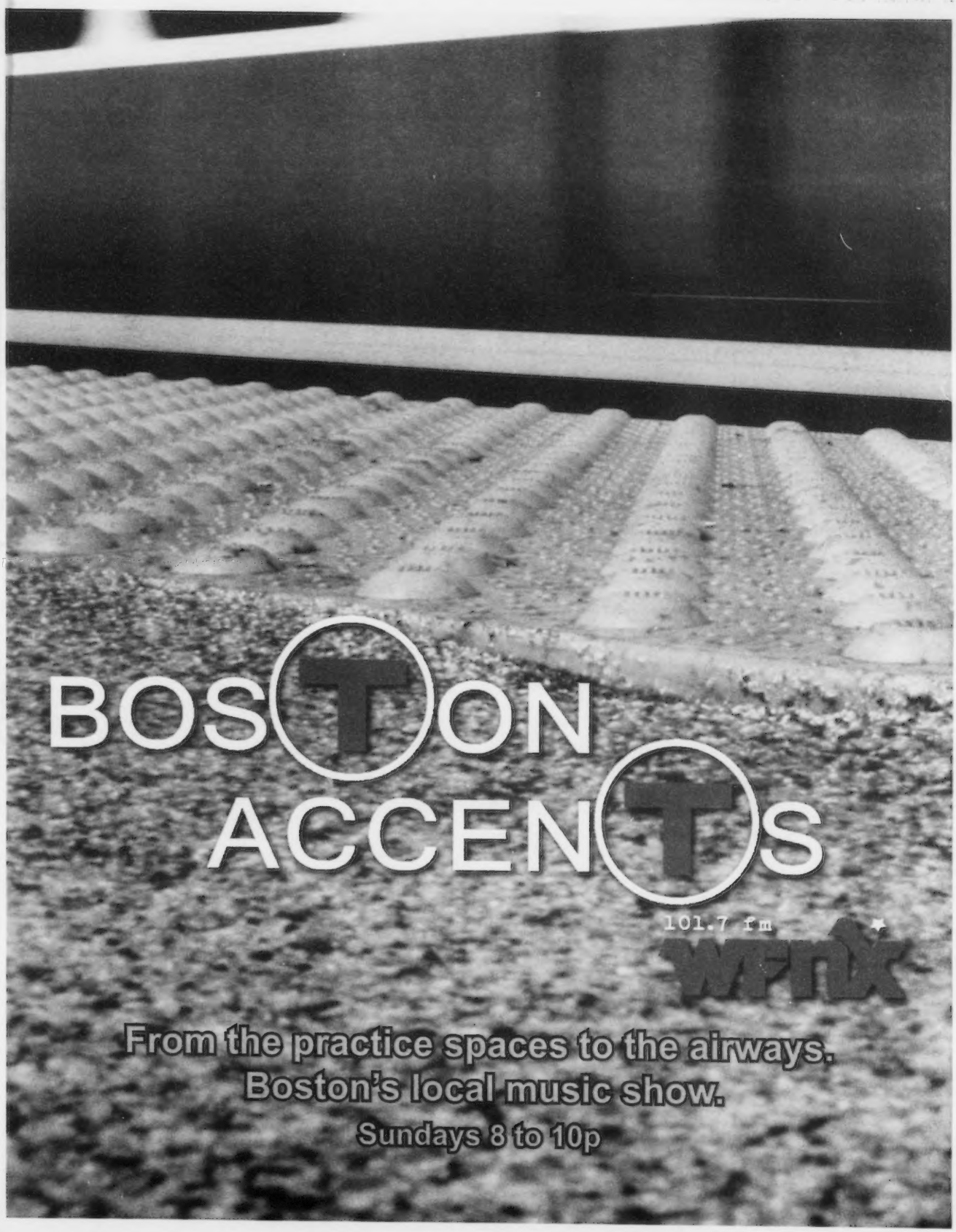
U

⊕ **UNCLE BUCK** | **1989** | John Candy is the good-natured, irresponsible slob who's called in to take care of the kids in Chicago when brother Bob (Garrett M. Brown) and sister-in-law Cindy (Elaine Bromka) have to go to Indianapolis to tend to Cindy's father, who's had a heart attack. Since this is a John Hughes film, it's no surprise that teenage Tia (Jean Louisa Kelly) becomes less shrewish even as Buck becomes more responsible and less interesting — right down to his advice to Tia not to sleep with her boyfriend because he doesn't believe Bug (Jay Underwood) really loves her. (Tia disregards Buck's advice, and of course he turns out to be right.) Macaulay Culkin and Gaby Hoffmann play the other two kids. | 100m | Coolidge Corner: Fri-Sat midnight

W

⊕⊕⊕ **WINTER'S BONE** | **2010** | Noir may be the MSG of genres — a little pinch makes almost any film tastier — but does it work for Ozark gothic drama? Yes. Adapted from Daniel Woodrell's novel by Debra Granik, *Winter's Bone* centers on the woes of wise-beyond-her-years teenager Ree (Jennifer Lawrence), who's taking care of two younger siblings and a catatonic momma — her meth-cooking father is MIA. Utterly destitute, Ree and her brood have already been reduced to eating squirrels when the sheriff announces he's going to seize Ree's house unless she can find her bail-jumping daddy. That sends her sniffing around the local metheratí and stirring up more trouble than she bargained for. Redolent of *Searching for the Wrong-Eyed Jesus*, *What's Eating Gilbert Grape*, and just a hint of *Cummo*, the film doesn't always ring true, and the over-earnest dialogue has its share of clunkers. But the deft cast (which includes *Deadwood* alums Garret Dillahunt and John Hawkes) makes this Sundance Grand Jury Prize winner shine. | 100m | West Newton

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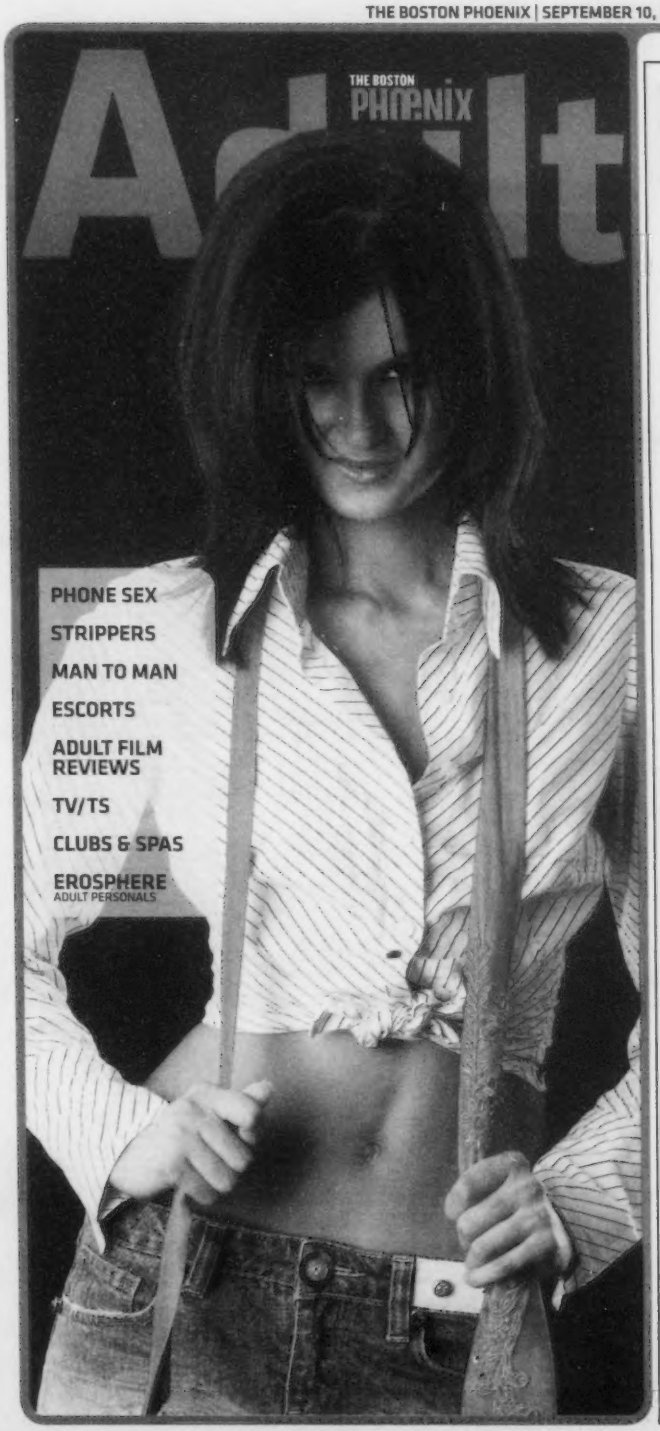

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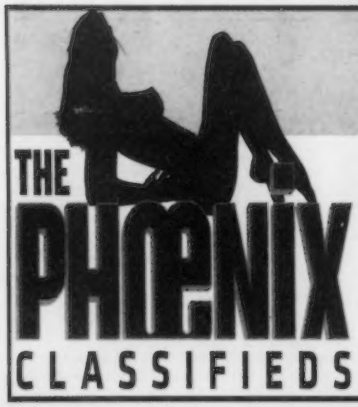

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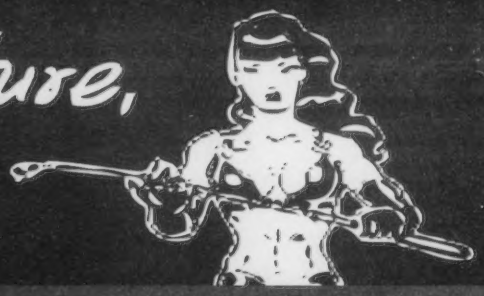

Send your questions to:
erosphere@phx.com

Dear Miss Adventure,

I'm interested in fetish and erotic-based artists, do you know of any?

-What Do You Call A Guy Nailed To The Wall?

Dear Art,

If you seek highly esoteric conceptual imagery, look no further than local odd boy E. Stephen and his unique goal to shed light on misconceptions and misperceptions of the female anatomy (about time! we say) through his work as Curator of the Empire S.N.A.F.U. Restoration Project. Not exactly paint-by-numbers, the project is billed as a "feverish mélange of dystopian technology, sexual obsolescence and implied religion, painstakingly assembled from dead animals, obsolete military hardware, broken toys and human excrement." Here, E. Stephen illucidates (see if you have any idea what he's talking about), "The Empire S.N.A.F.U. Restoration Project continues the life's mission of the mad prophet named S.N.A.F.U. (now deceased) to eradicate artificial boundaries between innate human urges to pursue sex, science and religion. In order to enter the exhibit of artifacts left behind by S.N.A.F.U., one must symbolically return to the womb by passing through a massive HD video projection. The content of the projection is a throbbing, undulating, hypnotic animation comprised of images of the genitalia of thousands of women. In addition to its symbolic purpose, this video also forever debunks the old line, 'All women are the same in the dark,' by magnificently showcasing extreme natural architectural variation of the female pelvis. This film is a contemporary recreation based on an original film by S.N.A.F.U. (now lost, presumed destroyed). All persons who donated images of their anatomy to the film are anonymous, but many are rumored to be well-known public figures." The film, titled "Cr{t}ch", is not yet posted on the internet, but stay tuned for future guerrilla showings of it. E. Stephen adds, "Speaking as curator of the project, I find this film and the natural variation it shows to be especially important now when cosmetic labioplasty is nearly as common as a boob-jobs. A generation of young women has grown up seeing porn that shows only surgically altered female genitals and are, as a result, afraid their own natural accoutrements are defective." I know mine can look pretty weird some days. For a closer look, go to www.facebook.com/EMPIRESNAFU

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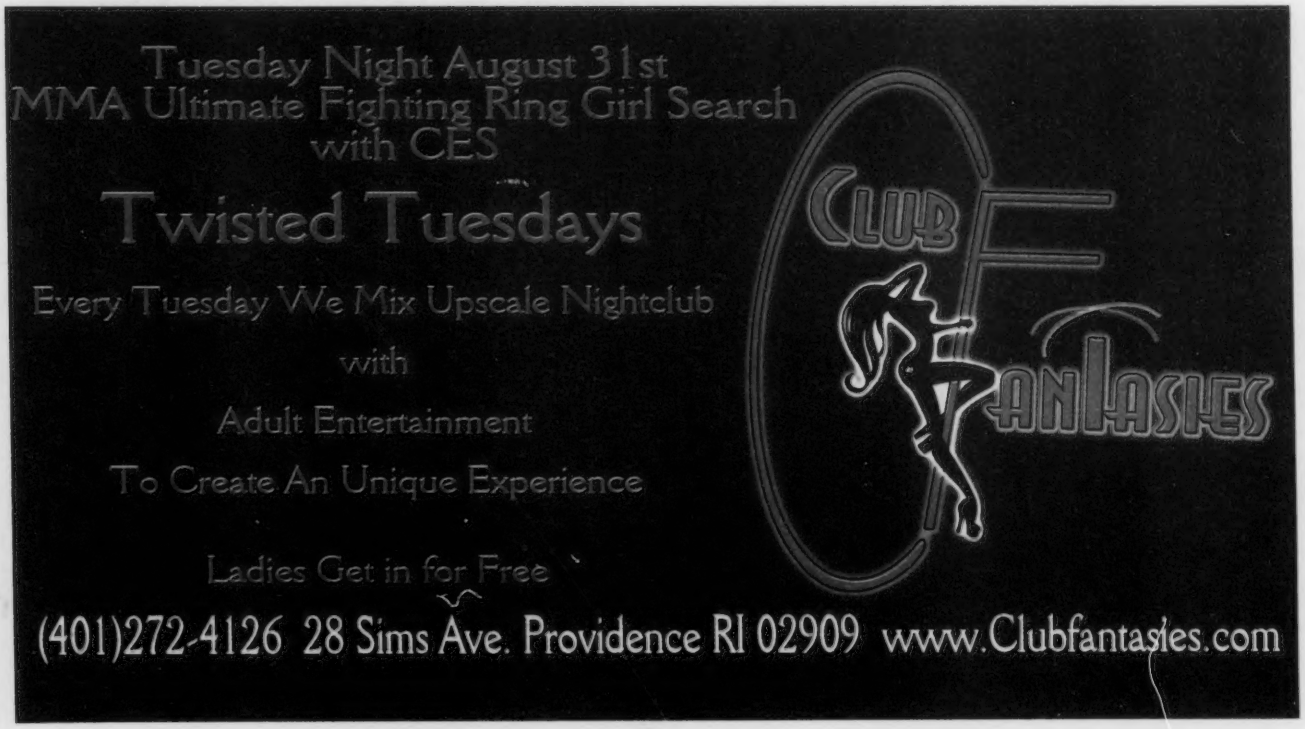

★PORN REVIEWS

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SEINFELD #2: A XXX PARODY!

Starring: Kristina Rose, Ann Marie Rios, Gracie Glam, Nika Noir, Asa Akira, James Deen, Eric John
Director: Lee Roy Myers
Studio: New Sensations

The second installment of the Seinfeld parody series has arrived and New Sensations has gone all out with lookalike pornstars based on our favorite 90's sitcom. While there are references to several classic episodes (George getting caught jerking off, Jerry's girlfriend who keeps having to leave before things get heavy, Elaine breaking up with Puddy, etc) this film revolves around the "Master of One's Domain" contest, except instead of avoiding masturbation, the gang is foreswearing sex. Of course, Kramer lasts 5 seconds. I found myself not surprised that the "anal" scene featured the Elaine character. The whole movie took on the persona of a Seinfeld episode although thankfully, the laugh track was turned off for the sex scenes. Also, we are thanking our lucky stars that George didn't get a sex scene. Of particular note is the complete absence of silicone in this movie. All natural tits in this one! They are real and they are SPECTACULAR!

MATCH MATES

Starring: Lolly Badcock, Claudia Rossi
Director: Liselle Bailey
Studio: JoyBear Organic

In her directorial debut, ex-schoolteacher Liselle Bailey's premise is, "Fixing up my porn star friends," and the results are light-hearted but still pretty humid. There's much laughter and talking to the camera between mouthfuls of flesh, and the immediate sense is that these folks are having FUN, a refreshing change from all the dead-serious (and often downright angry) fare out there. The pace is leisurely (four scenes spanning 150 minutes, not counting a bonus scene), but Bailey stays deftly on the side of tension over tedium. She's often in the shots, filming the action up close, and nearly gets roped in a few times. There's a nice girl-girl segment, but the gals in two other scenes (each with a male third) don't do as much with each other. There are short before-and-after interviews, only one set of fake cans, and no distracting music. Altogether, a fine time which bears much promise for a series, and for Bailey in general.

MILF MEMOIRS 3-D

Starring: Lisa Ann, Hunter Bryce, Jessica Jaymes, Diamond Kitty, Diamond Foxxx, Renna Ryann, Levi Cash
Director: J. Lalls
Studio: Funky Monkey Movies

Maybe my TV's too old (not HD), but the 3-D didn't work for me, and the picture was actually better without the glasses. Which isn't to say it was enjoyable. Each monotonous vignette starts with a silicone Sally jotting memories into a journal before the depiction of the "event" rolls. They talk unconvincingly to the camera while playing with (obviously) the same guy, whose face is never shown, but whose anatomy gives it away. This no-budget snoozefest has mostly endless wide, single shots, very few close-ups (yet the director of photography is named Michelangelo), and the chicks seem utterly bored. They ask, "You like that, huh?" a lot, but they clearly don't care. The set-ups alone will squash a boner. One woman turns herself into a half-assed ice cream sundae, one takes a dull bubble bath, one does a lifeless striptease that wouldn't work for a 21-year old on Viagra, and on it goes. Sorry, but not even a nice try.

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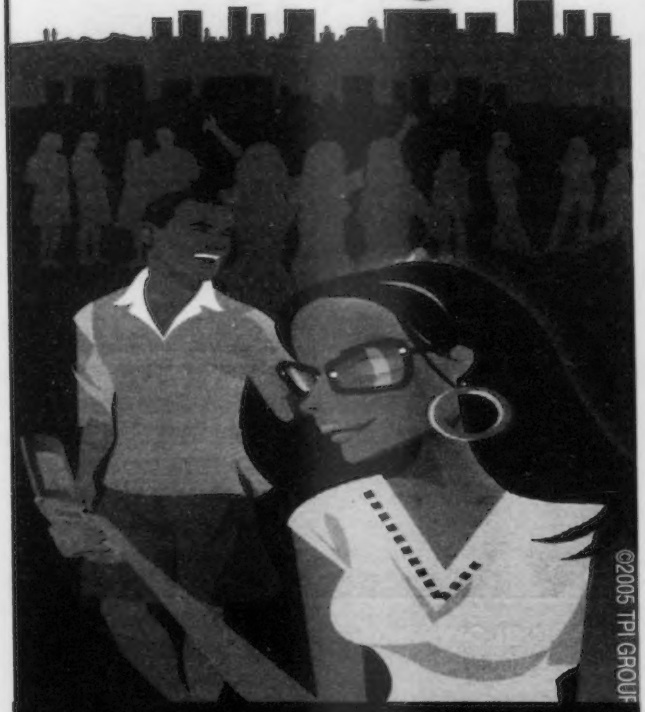

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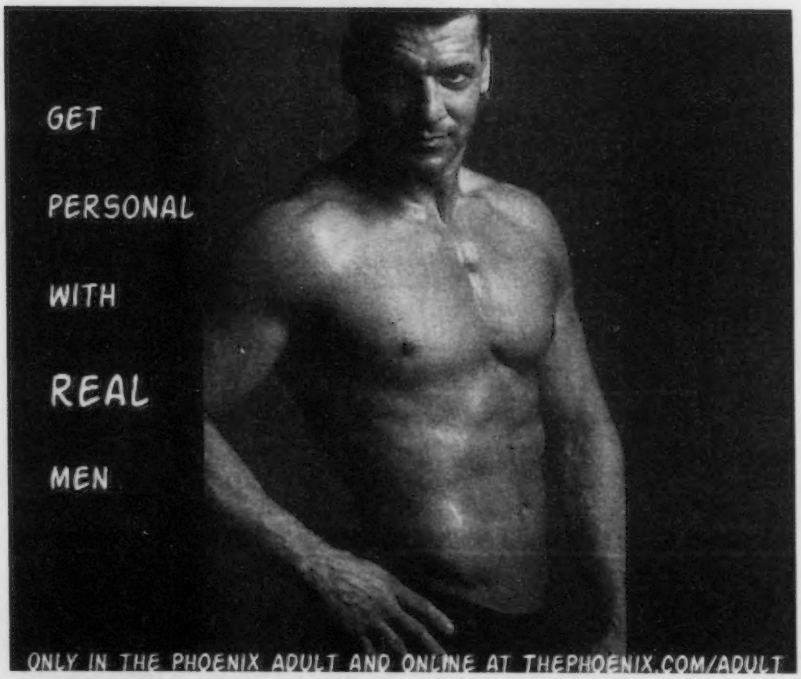

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CENTRAL CONN AREA
Married WPM, early 50s, very discreet, handsome, squeaky clean, seeks a male who desires occasional hot times with another guy. Inexperienced and looking for a serious buddy. I have a thick, trim, long-lasting c*ck. Let's get naked, get hard, s*ck and swallow. Big c*cks are great. Box 40361 (xp9/28)

LATINO LOOKING TO MINGLE
Latino, 24, 5'11", 170lbs, Malden area, very open-minded, wants to have some fun! Box 77821 (xp9/24)

HORNY BOSTON MAN
Looking for a daddy. I have an average build, 6.5" cut c*ck. Box 98511 (xp9/30)

MASCULINE BOSTON BI GUY
Seeking an older guy who is a versatile top into body contact, making out; someone who wants to take charge and call the shots. Mid-late 40s-50s, into ass play, foreplay and more. Box 63361 (xp11/19)

ALWAYS UP FOR A GOOD TIME
Married, discreet WM in New Bedford, 68, 5'10", 180lbs, healthy, hairy, cannot host but can travel within 20 miles. Age and race open. Box 91931 (xp10/27)

NO GAG REFLEX
Bottom pig, loves to obey and s*ck c*ck. I'm fit and like to work out. I will obey and take it up the ass. Box 93341 (xp9/23)

SOUTH END PIG BOTTOM
Versatile, looking for tops who know how to treat a c*nt. I love being eaten, fingered, f*cked, toys, fisted, etc. Also like groups. I'm 44, 6'2", blond/blue, clean-shaven, moderately hairy, 7" cut, 185lbs, shaved balls and hole. Box 40841 (xp9/27)

ISO COLLEGE GUY
BiWM, 35, 6'1", 210lbs, good-looking, masculine, looking for a college guy, 18-26, slim, muscular, sporty, endowed a plus. Looking for a quick fling or more? Call. Box 42041 (xp11/13)

LOVE YOUNG GUYS
Male, 32, 5'11", 200lbs, dirty blond/green, clean-shaven, looking for young New Hampshire guys who want to get their c*cks serviced. Box 97531 (xp11/20)

LET'S PLAY
BM, 8", looking to party. Malden area. Leave me your number! Box 91921 (xp11/5)

NEW HAMPSHIRE
19 year old, 5'11", 190lbs, black/brown, 6.5" cut, in New Hampshire, looking for some sexy adventures. Box 97471 (xp9/25)

SHOOT ME A HOT LOAD
Would like to meet a dude, 18-22, fit and lean, who loves a great c*ck-s*cking. Box 96091 (xp10/27)

ISO A BOTTOM
WM, very large c*ck, shaved balls, looking for a nice pig bottom. Box 74101 (xp9/18)

CLEAN AND SAFE
Male, 6'3", 160lbs, 7" c*ck that loves to be s*cked, clean and safe, into anal. Seeking playmate. Box 96761 (xp11/14)

POP MYCHERRY
I'm just waiting for the right guy to give my virginity to. I'm thick, athletic, smooth, have a great ass. Box 97061 (xp9/19)

CLEAN & DISCREET
WM, 48, clean, discreet, in good shape, likes pantyhose, high heels and miniskirts, smooth body from the neck down. Seeking somebody else who likes to dress up, for oral. Box 29801 (xp9/26)

HUSKY BEAR
Providence area male, 43, looking for another guy to get together with on a regular basis. Nudity, mutual oral and ass play, anything so long as it's hot, fun and safe! Box 98621 (xp11/20)

SOMEWHAT LONELY CD
Submissive CD, 6', 220lbs, strawberry blonde/blue, fair complexion, doesn't pass but dresses complete, seeks nice person, age and looks unimportant, who likes videos, role play, and more. Box 17012 (xp11/10)

AGGRESSIVE TOP
Married male, 57, looking for bottom guys, all ages and shapes, who love wearing hot underwear, jock straps, nipple work, c*ck rings, fisting, golden showers, having his man-hole stretched. Box 63352 (xp11/10)

LOVES DRESSING UP WHILE...
receiving oral. WM, 48, clean, discreet, fit, 5'8", 170lbs, smooth body from the neck down, likes wearing pantyhose, heels and miniskirts. Seeking another CD, in good shape, to get together with. Box 29802 (xp9/26)

ISO COUPLE OR CD
Male, 6'3", 160lbs, 7" cut, looking for couple or CD. I'm into anal and love to be kinky. Box 96762 (xp11/14)

AVAILABLE 24/7
WSM, 41, 150lbs, 5'8", passionate, looking for male, age and race open. Always available. Versatile, passionate. Can host. Box 78462 (xp11/23)

VERY VERSATILE
Male, 6'3", 240lbs, 7" cut, hot, horny, oral, open-minded, versatile, looking for quick hook-ups. Open to males, CD, TV. Box 62612 (xp11/24)

FULFILL MY FANTASY
I want to have oral sex with a transsexual, cross-dresser, she-male, or a couple of guys. Box 92652 (xp9/22)

GOOD TIMES, HAPPY ENDINGS
Good-looking, masculine male, 6'2", 200lbs, works out regularly, short hair, clean shaven most days, moderately hairy chest, 8" uncut, usually a top but versatile, can host or travel/ Seeking fit guy, moderately hairy. Box 51042 (xp9/29)

BOTTOM PIG
Love s*cking d*ck, swallowing, and taking it up the ass. Looking for a good time? Box 93342 (xp9/23)

SEEKING HOT SEX
I want to party with some trannies. Looking to get f*cked to completion. Box 91922 (xp11/5)

GOOD-LOOKING BOTTOM BOY
5'10", 195lbs, blond/blue, tight, round bubble butt, smooth legs, looking for business professional type who can host. Please be good-looking and fit. Box 96722 (xp11/19)

PUERTO RICAN BOTTOM
Sexy Connecticut male looking to talk or hook-up. Want to learn more? Call! Box 96342 (xp11/20)

SEXY CD
Transvestite/CD, 52, little French girl, kind of sexy, with her own apartment, very horny, wants you to come on over! Box 44972 (xp11/25)

WM TOP
50, 6" cut, very strong, looking for a younger bottom, cut WM, who knows how to give head. I'm 5'11", and 165lbs. Tauntun area. Can host on Mondays. Box 92341 (xp11/12)

AT YOUR SERVICE
BiWM, 55, 5'8", 170lbs, straight-acting, loves oral, wants to satisfy a clean, in-shape, discreet, assertive male, 35-60, to completion on a regular basis. No reciprocation. Willing to travel. Box 63881 (xp11/11)

BOTTOM GUY
Seeking blue-collar, uniform or jock guys who want to get off. I need to be on my knees and taking a c*ck in my mouth. Maybe after, you can bend me over and f*ck me. You know who you are! Box 98711 (xp9/20)

CURIOUS FOR A WHILE
Seeking somebody normal for my first time. Be patient and gentle with me! I'm masculine, Latin, 6'2", athletically built. Box 97061 (xp9/1)

NYLON FOOTPLAY
BiWM, 45, 6'1", 195lbs, likes cross-dressing, wearing pantyhose. Nice legs, nice ass, nice c*ck. Enjoy role play, oral, nylon footplay. Seeking somebody with similar interests. Prefer if you could host. Box 82931 (xp10/5)

TRAILER TRASH SLUT
Come over to my trailer, I wanna s*ck your d*ck and feel the c*me godown! Box 27262 (xp10/26)

OPEN-MINDED
BiWM, married, 6', in decent shape, clean-shaven, honest, 6.5" uncut, likes oral. Seeking a man who can host. Box 10202 (xp10/17)

P*SSY BOYS WANTED
Dominant, well-hung Italian seeks feminine, submissive p*ssy boys who like to dress up in sexy lingerie. Race open. Interested in meeting 2-4 times per month. Box 95222 (xp11/16)

CONN COUPLE
I'm married, and my wife has a fantasy of us being in a bedroom with you and your wife. It gets her off, so we'd like to try. She's 5'4", 120lbs, I'm 190lbs, 6'3", we're both attractive and serious about getting down to business. Box 97132 (xp11/12)

A REAL FREAK
BM, 55, looking for someone who loves to party and get freaky, watch XXX, use toys, and lick my assh*le. Box 44532 (xp11/11)

BEAR SEEKS BEAR
I'm 41, 5'10", rugged, hairy, big d*ck, looking for a good bottom guy. I'm a top who does it all and can blow a few loads. Serious replies only. Box 91582 (xp11/16)

HUNGRY & HORNY
South Shore Bi guy looking to hook up. I'm 43, Italian, 5'5", 160lbs, 8" c*ck, shaved and trimmed, mustache, wants to hook up with another discreet Bi guy. Box 16901 (xp11/8)

DADDY SERVICE
Daddy looking for a young guy with a huge c*ck. Ring daddy up, you won't be disappointed. Take care of me, I'll take care of you. Box 71191 (xp11/9)

OLDER BOTTOM
Oral bottom, on the submissive side, clean, discreet, healthy, looking for someone who wants to be pleasured. Be clean, discreet and healthy. Box 87791 (xp9/15)

THE ONLY THING I'M GOOD AT...
is s*cking a good d*ck. Come on my face, shove it up my ass. Let's do it all! Box 44731 (xp11/4)

DOWNTOWN BOSTON ENEMA FUN
Looking for someone into giving and receiving enemas. I have all the equipment. 52, clean, discreet, down-to-earth, well-endowed. Box 60611 (xp9/30)

OLDER GM
Interested in meeting some young Asian guys, disease-free, for fun times. Box 77081 (xp11/11)

OCCASIONAL FUN
Male, 33, 5'8", 168lbs, hiker and weight-trainer, in good shape, seeking older, dominant man, heavyset a plus, with his own place. Box 42261 (xp10/18)

SUNDAY NIGHT FUN
Looking to see who is out there on Sunday nights in Southeast MA. Looking for some fun! Box 98151 (xp8/29)

METRO WEST BOSTON AREA
Looking for bottoms to date, get to know, and possibly have a relationship with. I'm 6'3", 200lbs, short brown/blue-green, clean-shaven, moderately hairy. Box 90921 (xp10/10)

ISO ORAL
Married bi guy looking for a clean, disease-free guy for oral fun. Box [illegible] (xp9/22)

LOTS OF FUN
Boston area Italian, 35, 6'1", 170lbs, smooth round bubble butt, 7.5" cut, likes getting down and wild. Very kinky, love hanging, porn and more. Box 41101 (xp10/19)

BI CURIOUS
Married WM, no experience, clean and discreet, late 30s, handsome, nice ass, looking for an older male, 60+, masculine. Box 90771 (xp11/8)

ISO ORAL SERVICE
Italian BM, 27, 7.5" cut, Worcester area, wants to get orally serviced. Box 98681 (xp11/8)

THREESOME
Looking for guys who want to have a threesome. I can be a top or bottom, 5'8", 170lbs, brown/green, 7" cut, bubble butt. Box 87761 (xp10/12)

ISO YOUNG AND HUNG
This older, good-looking guy's hot mouth is open and waiting for the young and hung. Box 42081 (xp11/5)

MARRIED PROFESSIONAL
WM, H/W proportionate, discreet, squeaky clean, not into drugs. Looking for the same for an exclusive male-to-male, mutually satisfying encounter. I love porn, especially male-to-male. Let's get naked, get hard, get each other off! Love to s*ck and swallow, hope you do, too! Box 40381 (xp9/21)

SERVE ME TO COMPETION
I want to get serviced to completion by a slender male. Gentleman, over 40, is waiting for your call. Box 85451 (xp10/11)

DON'T SPEND YOUR SATURDAYS ALONE
Latino, 21, 5'11", 170lbs, in great shape, Malden area, wants to have some fun. Box 77621 (xp9/11)

LET'S PLAY
Male, 45, 5'10", 185lbs, nice build, 7.5" c*ck, always horny, loves 69, s*cking a fat c*ck. Box 94741 (xp9/3)

VERSATILE PIG BOTTOM
Looking for a versatile top and other pig bottoms. Anything goes. 6'2", 180lbs, blond/blue, moderately hairy, 7" cut, 185lbs. Serious replies only. Box 40841 (xp8/23)

VERSATILE WHITE GUY
Seeking TS/CD for regular hook-ups. Leave your number. Box 95691 (xp9/4)

LOVE TO LICK
Would like to meet a dude, 18-24, who is fit and lean. I love to s*ck and lick a smooth, big, hard c*ck. Also love a hot 69. I'm 38, 6', 7" cut, 165lbs, athletic, with excellent definition. Box 96091 (xp11/2)

ORAL FUN IN RHODE ISLAND
Looking for a guy, 50+, who would like to get serviced by a 60-year old wearing lingerie. No reciprocation. Be clean cut, living in Rhode Island. Box 10521 (xp10/29)

SOUTHERN NH
Looking to hook up, hang out, jerk off and watch some porn with somebody discreet, 35-50. Box 55621 (xp9/8)

RECIPROCATION APPRECIATED BUT...
...not necessary. Married BiWM, 43, 5'6", 175lbs, attractive, safe, clean, needs to be discreet, looking to s*ck c*ck and get my c*ck s*cked. Love to have you shoot off on my face. Box 44541 (xp11/11)

DISCRETION A MUST
Married WM, 45, 5'8", 189lbs, 6" cut, looking for other males, 18-45. Must be discreet. Box 96571 (xp12/12)

SEXY BOTTOM
Northtown CN area, trying to meet new people. I'm down for whatever! Box 46741 (xp11/8)

SISSY CD
47, 6', 220lbs, 8" cut, good build, works out, doesn't pass. Looking for friends. Love to service and be spanked while fully dressed. Love role play, videos and more.
Box 17012 (xp11/9)

BARE-BOTTOM SPANKINGS
Seeking men who want a bare-bottom spanking, possibly more. I'm 5'8", 170lbs, blond/green, nice bubble butt. Malden area. Box 87762 (xp10/11)

HOT CHICK WITH A D*CK
Perfectly clean ass, I look like a pretty f*cking girl. Slim, silky, smooth body. Looking for guys for fun times. I love huge c*cks and I'm looking for a steady boyfriend. Really sweet and a lot of fun to be with! Box 39252 (xp11/7)

SOUTH OF BOSTON
Looking to hook up for some uninhibited fun with well-endowed man. Love to take it in the mouth and the ass. Box 97931 (xp11/13)

LOOKING FOR FUN
Live alone, 5'8", 155lbs, dark hair, average looks, looking to have a bit of fun. I'm near Rt 128. Box 36681 (xp10/26)

GET PHYSICAL
Middle-aged GM looking for a guy who is a little overweight, has a smooth body, and likes to hang out naked, hug and kiss. Friends or more.
Box 77081 (xp11/17)

TOTAL BOTTOM
Looking to hook up with a top who loves to get his d*ck s*cked. Let's hook up! Box 70471 (xp9/12)

SEEKING WELL-HUNG BM
Married BiWM, 50s, 6'1", 190lbs, 7"cut,salt-n-pepper hair, mustache, good-looking, wants to hook up with a well-hung BiBM. Box 57471 (xp11/2)

ISO ORAL FUN
Male, 18, in Beverly, looking for mutual oral with fit men, 18-40. Box 94951 (xp11/15)

ISO ORAL FUN
BiM, 55, looking for male-on-male oral fun. Let's get together, watch some porn, and let things happen on their own. Please be 55+.
Box 93441 (xp10/18)

ISO A FAT C*CK
Looking to s*ck on a nice, fat c*ck until it explodes. Leave a number. Box 92651 (xp9/5)

SEEKING CD
BiM looking for CD sweetheart. Leave me a message, I'll call you back. Box 93442 (xp10/18)

IF YOU WANT HOT SEX...
And you are a total top with 8 thick inches or more, call! You're guaranteed to get a bone in your pants when you see this really sweet, no BS person. Cute face, beautiful, natural, long, dark curly hair, perfectly clean ass. Let me get down on my knees and worship your c*ck. I'd love to sit on your lap and ride your big d*ck all night long while smoking my Virginia Slims.Box 39252 (xp11/17)

TOTAL BOTTOM
Serious about hooking up, s*cking d*ck, licking balls, getting f*cked. I'm 6'1", 180lbs, brown hair, clean shaven. BM, 39, seeks nice guys with hot d*cks. Box 70472 (xp9/12)

LOVES NYLONS
North Shore area man, 44, 6.5", clean, trimmed, goatee, looking for some fun. I love nylons, high heels, fishnets, short skirts, bending you over. Box 95212 (xp9/22)

SEEKING ORAL
Just a Bi guy looking for oral sex with a couple. Leave a number so I can call you back! All I ask is that you are clean and disease-free. Box 92652 (xp9/5)

NEW BEDFORD
Married WM, late 60s, 5'10", 180lbs, good-looking, can't host but will travel. Looking for guys who like to s*ck and get s*cked, lick balls, nipple and ass play. Box 91932 (xp10/19)

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WOMEN SEEKING MEN

LOVELY, SHAPELY...
DWF, blonde, 5'7", intelligent, responsible, easygoing, without children, interested in holistic medicine, Jewish mysticism, metaphysics, Italian culture and fine dining, literature, animals, lively conversation. Seeking kind, honest, educated professional SWM, 49+, for serious relationship. 🆔253651

HAPPY-GO-LUCKY MAN?
Mid 40s, light brown hair, brown eyes, 5'7", 145lbs, looking for responsible man, 55-65, who loves music and loves to entertain, seeking happy-go-lucky girl. I like to dine in and love to cook as I am a Rachel Ray fan. 🆔329672

SEEKING A KIND MAN
Loving, happy DF, 60, looks younger, 5'6", slim, kind-hearted, enjoys music, dancing, dining, movies, beach walks and more. Seeking honest, kind gentleman for friendship and possibly more. Arlington, MA. 🆔231714

R U LOOKING FOR ME
SWF, 52, petite, attractive, Framingham area, enjoys long walks, the beach, dining out and music. Looking for SWM, 52-60, kind, compassionate, good SOH. Ashland area. 🆔294465

SWEET HARMONY
Down-to-earth SWF, 50, 5'5", non-smoker, artist, enjoys movies, music, dining out, and beach walking. Seeking laid-back, easy-going SWM, 39-65, non-smoker, for casual dating, possible long-term relationship. Honesty a must! 🆔257882

EBONY SEEKS IVORY
SBF, 46, professional singer, has one child, loves music, going to church, going to movies, sports, football, tennis, dancing, traveling and quiet nights at home. Seeking a SWCM, 50-60, non-smoker, with a good personality, honest, kind, similar interests, for possible long-term relationship. 🆔325830

SENSUOUS AND SEXY
A fun, quality, attractive and intelligent SWPF, 53, enjoys the stepping out on the scene and romantic times. I get involved with theater, travel, dining and all outdoor activities. N/S, no children at home, seeks the same. Fairhaven, MA. 🆔115522

AWAITING YOUR CALL
SWF, 37, teacher, enjoys sports, baseball, hockey, basketball, football, shopping, movies, travel. Looking for attractive SWM, 35-43, who is honest, trustworthy, has a good sense of humor, likes sports, romance, and can make me laugh 🆔324965

ARLINGTON WOMAN
Divorced European female, 46, 5'4", slender, attractive, clean, neat, honest, caring, down-to-earth, likes socializing, seeks male with similar qualities for long-term relationship. Metrowest area. 🆔333006

HOW ABOUT ME?!
SBF, 41, 5'8", medium build, non-smoker, very attractive, black hair, slanty eyes, light-skinned black, looking for a SWM only, 41-65, who's honest, caring, for friendship first leading to possible relationship. 🆔331736

PRETTY ITALIAN WOMAN
DWF, mid 50s, looks 45, (really), no children, fit, petite, caring, skin-care, intelligent, non-smoker, interests include cooking, people, music, outdoors, etc. Seeks fit, non-smoker gentleman, with integrity and humor. 🆔786051

QUEEN SEEKS KING
Irish SWF, 42, petite, brunette/green, quiet personality, seeks SWM, 30-50, British or Irish, white-collar male from R.I. who loves cats, parrots and cooking. I collect dolls. I want a guy open to teh possibility of having kids. 🆔117110

BEAUTIFUL, EXOTIC
Philippina, native European, 19, 5'5", 130lbs, caramel smooth complexion, long wavy hair, passionate personality, very social, young but mature, seeks male, 25-40, very respectful. 🆔322731

LET'S MEET
Attractive SWF, 36, with one child, looking for attractive WM, 30-50, ambitious, to go out and have fun, possible relationship. If you have kids it's ok. I live in New Bedford, MA but I don't mind traveling. 🆔310189

YOU MIGHT BE THE ONE
DBF, 57, 5'6", looking for a male, 55-65, nice open, who has a sense of humor, loves laughing, the beach, cuddling, holding hands, all the good things in life. I'm in the Boston area. 🆔333010

RUNS WITH SCISSORS
DWF, 60s, iconoclast interested in theatre, movies, outdoors, art, spirituality. Seeking emotionally aware, politically liberal, humorous man with similar interests. Mensch a plus. 🆔926274

ATTRACTIVE BLONDE
SWF, 68, 5'2", slender, no children, outgoing, caring, warm, romantic, enjoys dancing, walking, traveling and movies. Seeking a SWM, 68-77, trustworthy, attractive, honest, for a long-lasting relationship. Medford, MA area. 🆔201913

DANCES WITH SNAKES
Exotic blonde, 44, into Wicca, Voodoo and comic books, looking for long-term relationship with SWM, 28-45. Must be intelligent, able to cook. 🆔322368

CUTE
I am a female, 5'4", long brunette hair, likes dining out, movies, cable tv. Looking for a male with similar interests, 58-63. Fall River Mass. 🆔328994

WARMER WEATHER & YOU
Attractive female, 39, seeking mature male (age and race open), with an open mind, diverse interests, cultural events, and who enjoys the city and the countryside. Sense-of-humor and playfulness a plus. Let's enjoy the warmer weather and each other. 🆔330416

SUMMER FUN!
SWF, pretty, 5'4", redhead, 50s, non-smoker, slender, looking to meet a SWM, to share summer concerts, outdoor cafes, Sox games, barbecues, and just walking around Boston. Please live in metro Boston and be open to a possible relationship. 🆔322744

ARTIST
SWF, very attractive artist and teacher, 38, fit, intelligent, caring, movie and music lover, would like to meet a smart, good-looking, fit SWM, 35-58, non-smoker, for dating, possible relationship. I reside in Providence, RI and MA locations are fine. 🆔312943

HOPE I FIND YOU
DWF, 44, enjoys working out, reading and more. Interested in meeting a man, 39-55, with reasonably compatible interests, active, may or may not have children and is potentially interested in pursuing a relationship. 🆔324966

LONELY IN RHODE ISLAND
SBF, 33, mother of two, 5'5", 124lbs, looking for SWM, 35-50, kids ok, for serious long-term relationship. 🆔325456

ARE YOU READY?
SBF, 52, 150lbs, black hair, career-oriented, professional singer and law school student looking for a SBM, 52-57, who's also career-minded, and a singer too, to settle down and have a family. 🆔327761

SEEKING COMPANION
SWF, 60, non-smoker, loves to enjoy the simple things in life like taking walks, dining out, going to the movies and living life to the fullest. Looking for a SWM, 55-60, non-smoker, with similar interests. 🆔331161

ROMANCE AWAITS
DWF, 60s, 5'8", auburn hair with blonde highlights, brown eyes, alluring, passionate, cultured, diverse interests. Seeking self-realized, passionate DWM, 55+, 5'10"+, for long-term relationship. Let's make wonderful lasting memories with you in the near future! 🆔98194

WIDOW
WWF, weight proportioned to height, college-educated, good SOH, seeking a white male, 55-70, weight proportioned to height. Must be a Christian, preferably a Episcopalian as religion is important, college-educated, with minimum of an Associate's degree. Likes to go the beach, likes the outdoors, spend time with friends. Prefer summer weather. 🆔[illegible]

ACTIVE AND SMART
WF, 63, looks younger, nurse, seeks SM, 60-70, non-smoker, who is healthy, energetic, active, honest, self-aware and can be both social and alone. Let's talk, laugh, cook, travel, garden and just enjoy each other's company. 🆔[illegible]

DO YOU EXIST?
If you are honest, kind, caring and compassionate as I am, then leave me a message. WF, 5'3", 200lbs, reddish-brown/brown, who wants a genuine gentleman. 🆔320558

JILL OF ALL TRADES
SWF, 53", blonde/hazel, likes a wide variety of music, travel, movies, dancing, dining out and more. Looking for a gentleman for friendship first. 🆔331104

MUSICOLOGIST SEEKS LTR
SWF, 41, 5'7", 160lbs, N/S, enjoys book clubs, live theater, movies, concerts, museums, dining out, long conversations. Seeking SWM, 41-55, N/S, intellectual, kind, honest, for LTR. 🆔324788

CONCORD (NH) CUTE
Very pretty DWF, young-looking 72, 5'7", average weight, N/S, long blonde/blue, great personality, can relocate for love, seeks SM, 70-78, N/S, 5'9"-6'2", for LTR. Slight handicap ok. 🆔960178

BLUE-EYED BRUNETTE
SWF, 64, H/W proportionate, seeks secure Italian or Greek man, 55-62, who is attractive, likes to travel, has a good sense of humor. 🆔327977

BRING THE LOVE
SBF, 19, looking for love in all the wrong places! Looking for a SBM, 18-25, who can show love. 🆔328529

SPRING ROMANCE
SWF, 48, looking for someone who is honest, handsome, and a good person, 38-48, long hair, white or Hispanic, for friendship, maybe more. I enjoy music, clubbing, bowling, movies. 🆔329185

SINGLE MOM
HF, dark/hazel, full-figured, has children at home, likes walks, going to movies and having fun. Looking for SBM, 27-45, for dating, maybe more. 🆔330189

SEEKING ATTRACTIVE WM
DWF, 5'2", blondish-brown/hazel, affectionate, caring, seeking a SWM, 59-69. I enjoy dancing, music, candlelight dinners, travel, getaway weekends. Very romantic and compassionate. Seeking friendship first, maybe more later. 🆔331061

ATTRACTIVE BLONDE
SWF, 57, N/S, seeks fun-loving male, 54-66, who likes to go for walks, enjoy the company of family and friends, movies, outdoor activities, gardening, just having fun! 🆔331189

BEAUTIFUL BLONDE
Sincere, intelligent, sensitive, and very caring. Interests include people, music, philosophy, cooking, looking for a gentleman, 55-70, with qualities. You won't be disappointed. Thank you. 🆔476812

EDUCATED VIOLINIST
For the last 35 years I've been a teacher, mother, security guard, biochemist and nurse. I'm looking for a man who is educated and has his feet on the ground. Looking for someone between the ages 45-60. 🆔409705

CUTE EXOTIC GIRL
I'm a cute, fun, smart single gal who is looking for a man with the same qualities. Let's meet and see if we hit it off! 🆔327303

SEEKING A GREAT GUY
SHF, 24, just finished college, working full-time. Looking to meet someone, 24-35, for casual friendship that, if all goes well, can turn into long-term relationship. Please be clean-cut, independent, and good-looking! Talk to you soon! 🆔329894

GREEN EYED LADY...
looking for long term relationship with quality man. You must be single, 39-53, 5'9"+, 185+, professional have a good job, financially stable, be responsible, healthy, not have any major addictions, non-smoker. Must love the outdoors, beach, kissing, holding hands, movies, and travel. Me: I am a lover of life. 🆔330055

GREEN EYED LADY...
looking for love. Hi, I'm a 44 y/o female with a pretty face; dazzling smile and bright green eyes. I'm a sexy professional who owns a home and is stable. I'm looking for a professional man who is fun, loving, and sexy and wants an long-term relationship. I await you! 🆔330210

TIRED OF BEING LONELY
SWF, 50, 4'11", 105lbs, smoker, no children, likes outdoor sports, Harley Davidsons, boating, traveling, cooking, watching movies at home. Seeking SWM, 50-60, for possible LTR. 🆔321940

SEEKS OLDER MAN
Sexy blonde, 40, wants to meet a sensual man, 60-78, for weekly or monthly get togethers. I'm a pretty massage therapist. 🆔321971

SEEKS KIND/ SINCERE
Attractive SWF, 40, 5'10", blonde/blue, single mom, down-to-earth, semi-professional, likes to wear jeans, listen to music, laughing, volunteer work. Seeking SWM, 35-58, who's employed, sincere, honest, caring, for dating first then possible LTR. 🆔321979

CURVACIOUS BEAUTY
SWF, upbeat, sensitive, likes walks, talks, theater, dining, movies, traveling, antiques, seeking handsome, fun-loving SWM, 48-60, N/S, caring, honest, sensitive. 🆔322015

GREEN EYED BEAUTY
Sensitive, affectionate, caring SWF, 36, 5'4", 125lbs, surgical nurse, long brown/green, new to area, enjoys travel, working out. Seeking SDWM, 35-55, with a good personality, for possible LTR. 🆔322066

ENERGETIC WOMAN
White 68-years-young, fit and active female, kind and considerate, enjoys movies, plays, dancing, summer festivals, walking, gardening. Very versatile, good cook and baker. Looking for a gentleman with similar interests. 🆔322118

SEEKING ROMANCE
Very romantic, passionate, affectionate, green-eyed SF, 45, light complexion, 5'5", 160lbs. Spanish descent, enjoys candlelight dinners, R&B/jazz, travel. Seeking companionship. 🆔322137

BEAUTIFUL LADY
SWF, 39, widow, looking for a working class SWM to start a friendship leading to possible relationship. 🆔322208

MEN SEEKING WOMEN

THINKING OF YOU
I'm sitting in my rocking chair rocking back and forth. I'll try this once a again, I'm looking for the woman of my dreams, 50-60. Looking for something long-term. Would like to go to dinner and have romantic evenings. I'm a WM, 62. I'm from the Boston area. 🆔906927

MAKE A CONNECTION
SWM, 58, 6'1", 180lbs, retired lawyer, seeks female, 55-65, for friendship possibly leading into a serious relationship. Teacher, doctor, or social worker a plus. 🆔[illegible]

INSTRUCTOR TRAINER
Into a romance as we horse people say. DWM, 56, 6', good build, gentle, kind, understanding. Easy to talk to. Would like to meet long haired, independent, attractive female. Please call. 🆔128888

WANT TO FIND YOU!
Young-looking SWM, 70+, 5'10", 175lbs, non-smoker, down-to-earth, easygoing, seeks a special WF, 48+, very slender, kind, honest, upbeat, to share life's experiences together leading to possible loving serious relationship. 🆔332606

KIND, LOVING....
...handsome, fit, fun, funny, intelligent, musical SWM, 50, 6', seeking happy, healthy woman to love and adore. 🆔331158

JUST A PHONE CALL AWAY
Now is the time to meet! SWM, 49, 5'7", 160lbs, brown hair, brown eyes, enjoys traveling, dining, movies, cuddling, holding hands, quiet times, seeking petite SWF, 48-55, non-smoker, social-drinker, and looking for a one-on-one relationship. 🆔283012

FRIENDSHIP
Kind SWM, 51, 5'10" and a well-built 195lbs, seeks a beautiful SAF for close friendship. Let's enjoy good talks, foods, movies and new experiences. 🆔313271

I'M GONNA FIND HER!
SWM, 54, 5'10", 250lbs, N/S, light drinker, enjoys motorcycling, fishing, quiet nights at home. Seeking SF, race unimportant, 46-58, average build, N/S, who's easygoing, honest, no baggage, with similar interests, for possible LTR. Revere area. 🆔311263

GOOD SENSE OF HUMOR
SBM, 35, 5'8", 180lbs, student, loves to kick it, have fun, and keep it real. Seeking SF, 18-35, who is going places in life, doesn't play games. 🆔329531

HELLO
Professional and well-educated man, 69, looking for meet a woman who also is very well-educated. Please be a SWF, 54-64. 🆔331290

ARE YOU SMART ENOUGH?
SWM, 55, tall, fit, passionate, erudite, in search of brainy, witty, stylish, slim SW woman, 35-55, for fun and more. North Shore. 🆔[illegible]

WHERE ARE YOU?
Italian, Irish, blond/blue, military look, HWP, 5'6", 155lbs, spontaneous outgoing, physically fit, outdoorsy, blue collar, highly-skilled tradesman, divorced, late 40s, non-smoker, homeowner, for companionship hopefully leading to long-term relationship. South Central Mass. 🆔859965

MEN SEEKING MEN

YOUNGER SEEKS OLDER
GWM, 59, 5'9", 160lbs, brown/blue, athletic, affectionate, attractive, seeks GWM or BWM, 65+, who lives in the Boston area or Providence areas, who's easygoing, laid back, lives alone, for possible long-term relationship. 🆔439810

SEEKING A BOYFRIEND
GWM, 47, 6', 280lbs, easygoing, wants to meet a younger male, 35-40, to share good times with in the greater Methuen area. 🆔332054

LOOKING FOR MATE
GWM, late 40s, in shape and works out, easygoing, indoor/outdoor person, enjoys movies, sports, and looking for someone to share it with. Central MA. 🆔315208

SEEKING BOYFRIEND
GWM, 30s, very attractive, very humorous, fun, affectionate, seeking foreign boyfriend. In his 20s, for beach, movies, dining out and possible relationship. 🆔331660

LET'S HAVE SOME FUN
GWM looking for a male, 25-55, to hang out with. Living in New Bedford area. 🆔319749

TALL DARK AND HANDSOME
GWM, 48, 5'9", 271lbs, non-smoker, likes watching sci-fi movies, comedies, exercise, walks, go traveling, good conversations. Seeking a GWM, 40-50, who's intelligent, kind, trustworthy, for friendship first maybe more. Warren. 🆔339685

SEEKING OUTDOORSMAN
GWM, 39, 6'1", blond/blue, very affectionate, caring guy, employed, enjoys hiking, camping and four-wheeling. Looking for GWM, 39-45, for friendship and possible long-term relationship. 🆔323309

GENUINE MALE
BM, 63, 195lbs, searching for GM, 25-50, for long-term relationship. Race unimportant. I hope I will find that special guy. 🆔319516

BOYFRIEND WANTED
Athletic WM, 62, 5'6", 137lbs, enjoys the arts, film, fashion, working out. Seeking PM, 58-68. Serious replies only. 🆔331353

WOMEN SEEKING WOMEN

HI THERE!
Very attractive, cute, petite, feminine female, 42, looking for mature, 36-45, feminine, monogamous female who likes to be playful, have a good SOH, enjoys long romantic walks, candle light dinners, who wants to share life, love and laughter. 🆔332626

LET'S MEET
SBF, 45, non-smoker, 5'8", attractive, dread locks, good sense-of-humor, Carribean descent, and speak 4 languages. Looking for one special femme, 38-55, who believes in romance, trust, culture, politics, and passion. I love cooking, the outdoors, theater, travel, walks on the beach, and dining out on Friday nights. 🆔313791

FRIENDSHIP AND FUN
GWF, 45, rubenesque, blonde, 5'2", non-smoker, non-drinker. No drugs, seeking GF, for open-minded discussions, activities. I enjoy movies, arcades and comedy clubs. Melrose area. 🆔[illegible]

BEST FRIEND
GF, 50+, seeks same with sincere, caring heart. Sense of humor a must. Looking for that special lady in my life as a friend. Stoneham/North Shore area preferred. 🆔[illegible]

LOOKING FOR LOVE
GWF, 63, 5'7", non-smoker, looking for non-smoker gay females for companionship possible long-term relationship. Someone easygoing and good SOH. I enjoy movies, reading, beaches, laughing, etc and romance. Call me. 🆔329704

LAKE AUBURN WOMAN
...seeks same. Looking for a woman who is into nature, outdoors, loves animals, watching movies at home, home-cooking, romantic times. Art, nature, music is a plus. 🆔324067

I SPY

CAROLINE?
Zachary's, 9/19. Three "girls" out, you were driving from Plymouth. We talked, we kissed. I need your number again. 🆔322516

MARY FROM METHUEN
Mary from Methuen please call Butch. We met in 2004 at your house. We were very good friends. Let's get in touch again. 🆔325065

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BACK TALK

Q&A WITH GARY SHTEYNGART

"I think there's nothing wrong with pornography as such, but when it becomes one of the prevalent modes of communication, we have some problems."

DYSTOPIA NOW

GARY SHTEYNGART GETS WIRED

_BY EUGENIA WILLIAMSON

BRIGITTE LACOMBE

Onionskin jeans are transparent, cost a fortune, and send your fuckability rating off the charts. They are but one of the creepy features of the dystopia Gary Shteyngart depicts in *Super Sad True Love Story* (Random House), the Leningrad-born American author's third novel and first *New York Times* bestseller. I called a tuckered Shteyngart at home in New York after he'd toured the West Coast.

I HEARD YOU ON *FRESH AIR*. YOU SOUNDED VERY WORRIED. You can't be as funny as on other shows.

YOU'VE BEEN DOING A LOT OF RADIO STUFF LATELY. I'm an NPR fixture now. I have to.

THIS NOVEL HAS A MORAL URGENCY THAT'S ABSENT FROM YOUR OTHER WORK. IT FELT SO MUCH MORE PRESSING. It's about America. I think people here can perceive it as being much closer to home. The first two novels are novels of identity. This one goes beyond that — it takes on our society as a whole.

WHEN AND HOW DID YOU BECOME INTERESTED IN THE PORNOGRAPHICATION OF AMERICAN CULTURE? Living in New York and walking around. There's a kind of desperate sexuality that I feel is now part of our lives. I think there's nothing wrong with pornography as such, but when it becomes one of the prevalent modes of communication, we have some problems.

IS THERE A CORRELATIVE OF ONIONSKIN JEANS IN REAL LIFE? I can't wait for those to come out. It's one of the few things [in the novel] I actually hope will come true.

YOUR BOOK IS DYSTOPIC – IS THERE A UTOPIAN VISION THAT GOES ALONG WITH IT? When you write dystopia, you don't really write about the future — you write about right now. In some ways, this book required me to act more like a journalist and to figure out what's happening. For that, my intern really did help me figure out how the Internet works and what social networking is. For me, it was a huge journey into the electronic world. It's a journey I haven't completely recovered from — it just sucked me in. I've become more of a digital person.

WHAT WAS YOUR RELATIONSHIP WITH TECHNOLOGY BEFORE YOU STARTED YOUR RESEARCH? Very small. I still have a Yahoo! account, if that gives you an idea of how backward I am. This was like diving head first into cold water. I have a Facebook page now — you can find it on the Internet! Like a heroin addiction, it's hard to get rid of.

BUT WERE THERE ANY IMMEDIATE EFFECTS FROM SUBMERGING YOURSELF IN DIGITAL MEDIA? It was like being an immigrant, a little bit. It's like being on a completely different planet. You have to get to know how everything works. Part of you is missing the homeland, and the homeland is literature.

!

GARY STEYNGART READS AT BROOKLINE BOOKSMITH ON SEPTEMBER 15 AND AT NEWTONVILLE BOOKS ON SEPTEMBER 16

WHAT WOULD YOU SAY TO PEOPLE WHO THINK THAT YOU'RE BEING FOGEYISH OR THAT THE BOOK IS UNNECESSARILY ALARMIST? Well, it is. It's not a gung-ho novel. Progress is fine. Technology is fine. What I don't like is when people think technology is going to somehow solve all our problems, especially problems that are very human in nature. Parents and ancestry — these are not easy things that can be quipped away, and this is what culture and literature deal with. It's not really something technology can deal with — or can't deal with it yet.

DO YOU WANT IT TO? We're moving at such an exponential rate when it's coming to this technology. Even writing a novel like this — in 10 years, nothing we know right now will exist. Everything will be transformed. Who knows what will happen?

As I've said, this is a novel that deals with the present as much as the future. It's what I feel on the ground right now. I'm not an optimistic person by nature, and none of my novels are particularly optimistic.

IS THIS BOOK MAKING PEOPLE LOOK TO YOU AS A SAGE? I'm the last person people should be asking about this stuff. I'm writing about what affects me, and that's all it is.

SO THIS IS A SOCIAL NOVEL WITH A DYSTOPIC BENT. WERE YOU LOOKING TO ANY OTHER NOVELISTS AS YOU WERE WRITING IT? Not really. More things like Ray Kurzweil's books, works about immortality. All of that became very interesting. The idea is to live forever, but we're not going to be fully human forever, we're going to meld with technology. What I worry is that we will live forever but we'll chip away at our humanity. Living forever would be nice — maybe not — but I would like to do it in a human form, if possible.

WHY DO YOU THINK THIS BOOK HAS BEEN SO MUCH MORE POPULAR THAN YOUR PREVIOUS TWO? It's about America, not a 325-pound guy with a bad circumcision.

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